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LITERATURE.

A New English Dictionary, on Historical Principles; founded mainly on the Materials collected by the Philological Society. Edited by James A. H. Murray, LL.D., sometime president of the Philological Society. Part III. BATTER—BOZ. (Oxford: Clarendon Press.)

It is a curious fact, best known to those who have at any time been engaged in lexicography, that the difficulty of dealing with the history of words varies considerably, according to the initial letter with which the word begins. Of course, this is only a broad rule, founded on a large number of instances. We may, however, be assured that, in the matter of English etymology, the greatest number of words of extreme difficulty occurs under the letter P; and when we take into account both the etymology and the usage of words, there is scarcely a more difficult letter to deal with than the letter B. This gives us a test whereby we are enabled to judge of the quality of a lexicographer's work at an early stage.

Dr. Murray has completed the letter A very satisfactorily; and, though it presented many difficulties, there is a large number of secondary and derivative words beginning with that letter, chiefly owing to the occurrence of such prefixes as *a-*, *ab-*, *ad-*, *amphi-*, *ante-*, and the like. These, after all, are mostly Latin and Greek prefixes, and do not lead into such labyrinths of perplexity as the prefixes of native origin conduct to. Under the letter B, the principal Latin prefix is *bi-*, twice, doubly. This is dealt with on p. 843, where we learn some curious facts about it. The earliest English word with this prefix seems to be "bigam," which occurs in the *Cursor Mundi*, where we are told that Lamech was the first man that "bigam was, wit duple vijfe." It is somewhat remarkable that the Middle-Latin *bigamus* is an obvious blunder, as it clearly ought to have been *digamus*, the word *bigamus* being a hybrid compound. This blunder has been imitated in the present learned century in the formation of the word *bicycle*, a hybrid substitute for "dicycle." The compound *bicorne* occurs in the translation of Palladius on Husbandry, with the sense of "pitchfork"; *bifront*, *biforked* occur late in the sixteenth century;

"and, from the seventeenth century onward, by a wide extension of the Latin analogy, especially in its later phases, *bi-* has been prefixed to any adjective conveniently indicating the thing or quality which has to be described as doubled or occurring twice, principally to those of Latin etymology, as in *biangular*, *bicavitary*, *bicentral*, *bivaunted*, *bivoluminous*; but also to others, as *birainy*, *biweekly*. In modern

scientific terminology, adjectives in *-ate*, *-ated* are most frequently employed, as *biauriculate*, *bicarinate*, *bilamellate*, *bipinnate*, *biunguiculate*, *bimaculated*; and the attributive use of substantives as adjectives tends to such modern forms as *bichord*, *biwhirl*."

This quotation gives a fair sample of Dr. Murray's method. We have here a succinct account of the use and force of the important prefix *bi-*, such as has never before been put together, and probably could only have been compiled after a careful consideration of such rich material as the Philological Society has succeeded in collecting. Dr. Murray has proved that there is such a thing as ripe English scholarship, though it is, unfortunately, almost as uncommon as scholarship in Latin and Greek is abundant.

But there is a second prefix *bi-*, of native origin, which is a far more serious prefix to deal with. This is nothing but the common preposition *by*. It lasted through the earliest period and the Middle-English period, after which it came to be spelt *be-*. In this latter form, the difficulty of successfully coping with it is enormous. "*Be-*, being still, in some of its senses, a living element, capable of being prefixed wherever the sense requires it, the derivatives into which it enters are practically unlimited in number." Dr. Murray has, accordingly, dealt with it in the only manner possible, viz., by treating the more important compounds as main words in their alphabetical place, while he has gathered together in one long catalogue such words as are infrequent, and were, in many instances, merely coined for the nonce. We find *becompassed* as early as in Caxton (1480); and *beberk* (to bark at) even in the *Ayenbite of Inwit* (1340). Many of the compounds are either amazing or ridiculous. "I will all to *becurry* thee, or *bethwaake* thy coate," is in Bernard's *Terence*. *Enfoirir* is translated by Cotgrave as "to *besquirt*, *besquatter*." Spenser has, "And deepe himselve *beducked* in the same." The *Morning Star* speaks of a "panting, blushing, *beflushered* honourable member." Dr. Jackson remarks that "abundance of wit hath *besplitted* his understanding." Washington Irving tells us that our worthy ancestors were never "*bepeached* and *belectured*." Much bolder is Tucker, who says that "he so *beblockheaded* and *beblunderbust* me about, as was enough to hurry anybody." A character in Ben Jonson exclaims that "they do all so *bemadam* me." *Blackwood's Magazine* says that "Garriek's generation *be-Roscius'd* him." "The souls of connoisseurs," says Sterne, "have the happiness to get all *bevirtued*, *bebutterflied*, and *befiddled*." The *Pall Mall Gazette* speaks of a man "being *bemissionaried* by the society which has made him what he is." Certainly, when we come across such a word as *bebutterflied*, we realise that the prefix *be-* is still a live factor of our language, and that the language itself is illimitable. Even the above examples are quite eclipsed in oddity by such compounds as *be-Belzebubbed*, to *be-doltify*, to *be-Frenchify*, *be-Legion-of-Honoured*, to *belishlash* (to whip soundly), to *bepamphletise*.

The force of the prefix *be-* is very variable and hard to fix. There are at least eight ways in which it can be used, viz., with the sense of about, as *beclasp*; intensively, as *bebeat*; with a privative meaning, *behead*; as

a mode of rendering intransitive verbs transitive, as *beery*; or of forming verbs from adjectives, as *bedim*; with the notion of conferring a title, as *beblockhead*; with the notion of covering, as *bechalk*; rhetorically, with past participles, as *bebelled*. Words of the last class are quite unlimited in number—we can have *beperiwigged*, *beturbaned*, *bewinged*, and so on throughout all the substantives in the language.

We have called especial attention to the above prefixes, because they so clearly exemplify the editor's method. Any scholar will see at once that it greatly transcends in care, scholarship, and accuracy, the method of other writers of dictionaries. The Philological Society has been especially fortunate in finding an editor with so judicial a turn of mind—one who weighs the evidence, and goes by it, instead of importing into words something evolved out of his own consciousness. The breadth and accuracy of the results thus obtained are most satisfactory; and the justness of the definitions cannot be questioned. Of course in this last matter Dr. Murray has had the valuable aid of all his predecessors, among whom not only does Dr. Johnson deserve honourable mention, but Nathaniel Bailey and Randle Cotgrave should never be forgotten. Yet we know that Dr. Johnson, exceptionally and of malice prepense, was capable of giving to a word a very one-sided sense indeed.

In short, the present instalment of the dictionary is, from one point of view, the best of the three now issued. The words dealt with are, many of them, of quite exceptional difficulty. Now that the editor has successfully coped with them, he can cope with anything of the kind. His mettle has been severely tried, and has not been found wanting. Such verbs as *be*, *beat*, *bear*, and *bind*—such English substantives as *board*, *bow*, and the Protean *box*—such French substantives as *beef*, *bill*, *boss*, *bowl*, *belfry*, *bias*, *bible*—are now fully worked out, and the details abound with interest. As regards the etymology, the editor feelingly remarks that

"much more original work has had to be done than in the two preceding parts. The B-words are full of problems which have baffled the efforts of all investigators; every one of them has received a fresh and independent investigation, in which assistance has been rendered by some of the first living philologists; and the result has been the discovery of new facts, or the elimination of old errors, in regard to many words. . . . This part contains an extraordinary number of words of unknown and uncertain derivation."

It is impossible to give any just idea of the advances made in this work, or even to enumerate the new facts brought out as regards the etymology, history, or use of the words which it contains. In many cases, the number of homographs is surprisingly large; thus there are fifteen words spelt *bob*; fourteen spelt *bay*; nine spelt *bell*, *boss*; eight spelt *bow*; seven spelt *bill*; six spelt *beat*, *berry*; and five spelt *blow*. The fifteen *bobs* are a curiosity. The substantives are: (1) a bunch, knob, lump; (2) a taunt; (3) a blow; (4) a jerk; (5) a term in bell-ringing; (6) an apparatus for polishing metal; (7) a boy, from *Robert*; (8) a shilling; (9) a storm, *obsolete*. The adj. *bob*

means cut short, as a horse's tail. The verbs are: (1) to befool; (2) to buffet; (3) to move up and down; (4) to fish with a bob. And, lastly, the adv. *bob* is used with respect to sudden action. Many of these, moreover, have several varieties of sense.

It is a comfort to find that a "beef-eater" is at last definitely allowed and proved to be an eater of beef. Probably no other idea was ever attached to the word until the memorable day when Mr. Steevens coined a French *beaufetier* to derive it from. A world which rates ingenuity far above research or fact unluckily approved of this suggestion, which has ever since been believed in more as an article of faith, which it were sacrilege to disregard, than for any other reason. It is interesting to quote the statement in Johnson's Dictionary in its original form; for few are aware how very doubtfully this invention was at first announced.

"Beef-eater, from *beef* and *eat*, because the commons is beef when on waiting. Mr. Steevens derives it thus: *beef-eater* may come from *beaufetier*, one who attends at the sideboard, which was anciently placed in a *beaufet*."

(Note that we are not told what a *beaufet* is, except that it was something in which a sideboard can be placed, not the sideboard itself, as always said.) Dr. Pegge actually wrote a book to prove that Mr. Steevens was, from a historical point of view, entirely wrong; but the public would not hearken, and he wrote in vain.

"Bonfire" is at last definitely settled to be derived from *bone* and *fire*; in fact, it is usually spelt *bone-fire* in old authors. The Scotch form *banefire* is conclusive; and even in 1483 it was translated into Latin by *ignis ossium*. Very interesting is the note that in the burgh of Hawick old bones were regularly collected and stored up for bonfires down to about 1800.

"Berth" is almost certainly a late formation from the Middle-English *ber-en* (Tudor English *bere*), "to bear," taking *ber* in its nautical sense (the thirty-seventh sense); the earlier derivative of the same verb is *birth*.

"Bible" was, grammatically, at first a neuter plural; the Greek neuter *biblia* was turned into a Latin feminine singular, as in other cases, such as *anthem* or *antiphon*. As to "blue," it is curious that such a word existed in the oldest English in the form *blau*, but it did not last down to the Middle-English period; consequently, the word was borrowed from the Old-French *bleu*, which was adapted from the cognate word in Old High or Low German. *Flauus* is nothing but the Latin spelling of the same word, the Latin word being cognate with the Teutonic.

The wearing of "blue-stockings" has no reference to feminine, but to male attire. It was Mr. Benjamin Stillingfleet, who habitually wore grey or blue worsted stockings, in order to appear more at his ease, instead of the regulation black stockings required for full dress. He appeared at certain reunions where many ladies were present, and where some attempt was made to introduce more intellectual modes of spending the evenings than were then usual. Even before this period, it was used politically, and applied to the mean attire of the men in the Little Parliament of 1653. The earliest quotation

speaks of "that *blew-stocking* Parliament, Barebone Parliament, a companie of fellows called together by Cromwell." How little did the famous Protector foresee that he was founding a word which would be hereafter applied to the male undress of the eighteenth century, then to ladies who were present at blue-stocking assemblies, and who were called *Blue-stocking Ladies*, and would thus be transferred to literary ladies generally. May this silly term soon die out!

Considering the way in which this difficult Part iii. has been treated, we may now feel confident that the ultimate success of the dictionary is assured. We are also glad to see that Dr. Murray is receiving more help. Not only has Mr. Bradley been lately associated with him as co-editor, but we notice the names of seven sub-editors who have done most useful service in preparing the work before it came into the editorial hands. There is thus every hope that the future parts of this great work can be issued at least as rapidly as hitherto. At the same time, the rate of progress cannot be very largely increased, and the attempt to increase it is the only one that can affect for the worse the character of the work. If the public will be content to buy the parts as they come out, they will assuredly get their money's worth in any case. But, if all that they will do is to stand over the workers with a whip, continually exciting them to go faster, they will only succeed in turning good work into bad, to the disgrace of the English nation.

WALTER W. SKEAT.

"Great Writers."—*Life of Dante Gabriel Rossetti*. By Joseph Knight. (Walter Scott.)

DANTE ROSSETTI is one of the poets whom poets love. They are a small brotherhood—quite an inner circle among the great congregation of singers—for they are chosen, not because of their pre-eminence, but for the ineffable tenderness and sweetness and beauty of their work. It is for these qualities that Shelley and Keats, and, in a smaller measure, Coleridge, are beloved beyond others. And these are qualities which abound in Rossetti. He did not write great poems—great in subject, or ambitious in form; but all that he wrote was beautifully and perfectly done. His emotions were of the deepest; his sense of the loveable and the pure was keen and responsive beyond almost any other man's of his time; and the result is an exquisite beauty of form and spirit, alike in his poems and his pictures. So perfect was his work that, small as its whole quantity appears, the wonder is that he produced so much. Of external interests such a life as his could have but few, and it would have been marred by any mere activities. It was essentially an inner life. But in all his relations with others there was the same fine tenderness of affection, the same chivalrous loyalty, that are so marked a feature in his poems. Never, even in romance, has there been a lovelier or nobler devotion than that of Rossetti to his wife—very seldom has any man's love at all approached it. To his mother, to his brother and sister, to all his friends, indeed, in a fitting degree, there was the same true devotion and service of heart.

His home affections were particularly strong, as they well might be; for a family united as the Rossettis were in singularly high aims and sympathies is almost unique in literary history. His mother was very dear to him. She was his confidant and adviser; as worthy of her son as he was of her. Writing to her once, with some flowers that were not of the choicest, he tells her: "I know they will be better than nothing to your flower-loving heart." In another letter to her he says:—

"I assure you that your first inculcations on many points are still the standard of criticism with me, and that I am often conscious of being influenced correctly by these early-imbibed and still valuable impressions."

His sister, Miss Christina Rossetti, unquestionably shares his genius. Not that her genius is not a perfectly individual possession; so entirely is it this, and so high is its order, that it would be safe to say she is the best poetess we have had since Mrs. Browning (the greater the pity—one may add in a parenthesis—that she writes so little). And his brother—is not he also one of the tuneful brotherhood, and the friend and helper and adviser of every other? Truly, a remarkable family. Outside his family, too, Rossetti seems always to have been happy in his friends, and always to have given a tone to the minds in contact with his own. This was so in the early days of the pre-Raphaelite brotherhood, and it was so to the end. It was a tone of deeper earnestness; of more loving and patient care in the production of good and faithful work. It cannot be said that he has established a style in either poetry or painting, for a style may be copied and reproduced, but no one can reproduce Dante Rossetti. What he did was to give a fresh vigour to both—a vigour in part intellectual, but very largely emotional and spiritual. Let anyone who has not realised this look at the one picture of his in the National Gallery. It is one of his earliest works—"Ecce Ancilla Domini"—painted when he was only twenty-two; but, as it hangs alone on a screen in the middle of one of the large rooms, it seems to give totally new possibilities to art. Such, indeed, he did give, both as painter and poet. Two forms of verse, in particular, are richer, marvellously richer, for his use of them—the ballad and the sonnet. Into both he infused the very deepest pathos, and he employed the sonnet in the construction of an elaborate poem with a success which is almost without parallel. Speaking of "The House of Life," Mr. Knight says: "Taken as a whole, this series of sonnets constitutes in its class the greatest gift that poetry has received since the days of Shakspeare." This is bold praise, but I think it is just.

Such a spirit as Rossetti's could not go through life without much suffering. The very woes of humanity would have affected him if no sorrow had come nearer. But the most poignant sorrow did enter into his heart and possess his life. The wife whom he worshipped, for whom he had waited through long years of anxious devotion, was taken from him by death after only two years of wedded happiness, and he was never the same man again. His poems were laid in her coffin, and his heart was buried in her grave. Seven years later the poems were recovered, but the glad heart never. It seems to me

that Mr. Knight exaggerates the effect on Rossetti of the unhappy article—in part a criticism on his poems—which Mr. Robert Buchanan contributed to the *Contemporary Review*. To say, as Mr. Knight does, that "his early demise is due indirectly to the disturbance thus caused" is to make a very grievous accusation. I do not gather, from the reply which Rossetti himself made in the *Athenaeum*, that the iron had entered into his soul in such earnest. Besides, while I should expect Rossetti to be super-sensitive about most things, I should expect him to be least sensitive to criticism on things which were to him matters of high principle and divine truth. Such, in an especial degree, was the love of man for woman. Mr. Buchanan misunderstood him; but when he knew him, and knew how good and gentle and pure he was, he made an unsparing recantation. The heart of one poet went out to the other, and the offence was removed. Unless Mr. Knight has unquestionable grounds for the statement which he makes—and it is scarcely conceivable that he can have—the statement is not only rash and unjust but it is cruel.

Mr. Knight writes with the highest appreciation of Rossetti. His estimate of his character, and, in the main, his criticisms on his poems, are true and well judged; but one has the feeling that, with so excellent a subject, the work might have been done a little better. A certain stiffness of style is apparent until the book is somewhat advanced, and even then one meets with such a sentence as this:

"The portrait of the heroine is, unlikely to have been given by one, whatever his opportunities of seeing early art, who had not undergone Rossetti's training in the worship of special forms of beauty."

The printer may be responsible for the punctuation, but, I suppose, the phrasing is Mr. Knight's. Here is another specimen, taken from the next page:

"In this case the illustrations and the perceptions are scarcely noticeable as those of any man except Rossetti himself, or an associate in the P.R.B."

But Mr. Knight's work, whatever imperfections have to be set off against its merits, is very welcome, as extending widely a knowledge of one of the most charming of poets and loveable of men.

GEORGE COTTERELL.

Vauban, Montalembert, Carnot: Engineer Studies. By Major E. M. Lloyd. (Chapman & Hall.)

THESE "Engineer Studies"—a republication of articles in magazines and reviews—seek to sketch the history of fortification in short biographies of famous engineers. The idea is sufficiently happy; and this is a learned and good little book, if it wants the charm and the perfect knowledge of M. Viollet-le-Duc's delightful essays on an attractive but somewhat abstruse subject. We must notice, however, one marked defect: the work is overloaded with technical terms unintelligible to the general reader, and a second edition ought to have a glossary, and explanatory illustrations and plans. What average Englishman has a distinct conception of "caponnières," "tenailles," "orillons," or "fausse-

brayes," and would not wish to have the mysteries of the art placed before his faithful eyes in engravings?

Fortification has naturally adjusted itself, from age to age, to the methods of attack. The Roman camp was an almost perfect means of resistance to the barbarian hordes; but Major Lloyd does not touch the wars of the ancients. Missile engines, and mines without charges, were generally employed in the feudal age. But strong places are, for the most part, stormed; and to defeat and baffle hand-to-hand assaults was the chief problem for the military engineer. The ruins of hundreds of castles show the devices adopted for this purpose: the concealed sally-port for counter attack, the barbican as a defensive outwork, and winding stairs and passages for a desperate stand, when the body of the place had at last been entered. The invention of cannon made no change in fortification for many years—indeed, it favoured the defence at first; and the battlemented donjon, with its lofty walls and its intricate outworks, continued to be the type of fortress in all parts of Europe. Artillery, however, began to receive great additional power in the fifteenth century, and the skill of the engineer was gradually tasked to devise means how to lessen the effects of the large siege ordnance now coming into use. This was first essayed by constructing works to protect the place by their flanking-fires; and boulevards or bulwarks, armed with heavy guns, were thrown out in advance of the fortress. Italian genius transformed the system of fortification in the sixteenth century, adapting it to meet the increasing force of cannon; and this created the type of the modern strong place, erroneously called after the name of Vauban, and only now disappearing from the scene. This method was largely applied to towns, but the feudal castle felt its effects; and it exhibited extraordinary ingenuity and skill. The height of the main fortress was greatly reduced; bastions were run out at all kinds of angles to furnish a multiplied and cross fire; the intermediate walls were much shortened in length; and the covered way, the glacis, and the counter-scarp were devised to strengthen the body of the place, while ravelins, hornworks, and demilunes were built at chosen points as exterior posts, to increase the power of the artillery of the defence. In the case of towns this was, in many instances, the plan of constructing the chief citadel, allowing, of course, for local accidents; and the walls of towns were backed up by ramparts, and by retrenched works behind the main wall, or were covered by inundations, to keep off assailants. Strong places, fortified on these principles, formed extraordinary means of resistance; and for more than a century the defence acquired marked superiority over the attack. Sieges, in fact, were the work of whole campaigns; and, especially in the Low Countries, the issue of more than one war depended on the capture of two or three towns. The idea of the besieger in those days was either to reduce the place by famine, or to carry it by a fierce assault; and the means as yet had not been found out of silencing the fire of the defensive works before attempting the final onset. Not, indeed, that the system of making approaches had not been invented and largely improved. Zigzags,

parallels, trenches, and places of arms were employed by Spinola and Maurice of Nassau; and the science of engineering attack, though not developed, was being worked out. As yet, however, the true modes of destroying by force the means of resistance in fortresses had not been made effective; and the besieger either drew lines round the place, relying on time to compel a surrender, or, having succeeded in making trenches, in many cases of small extent, he risked everything on an attempt to storm. The result was always delay and often disaster.

Fortification, it is commonly supposed, was almost created anew by Vauban. This is, however, a complete mistake. The great Frenchman, indeed, made a few constructions anticipating the system of detached forts; he improved the existing kinds of fortresses by enlarging bastions and inundations; and he had the special merit of adapting strong places to the peculiarities of the ground or the line of a frontier. But the position of Vauban among engineers is really due to the immense addition he gave to the power and the means of attack. In this respect he wrought a complete revolution in the besieger's art. He was, doubtless, a great original genius; yet, like that of Turenne in strategic science, his genius chiefly manifested itself in making the best use of existing ideas, and turning known elements to the best account; and no one gained more by growing experience. Vauban did not reject the accepted doctrine that an assault was the natural end of a siege. Indeed, he improved this branch of the art; and mining operations and the use of the mine before the assault owe much to him. But the conception on which he chiefly worked was that the main object of a besieger should be to master by fire the fire of a fortress, and to crush its defences before storming; and he carried this out with consummate ability. To effect his ends he always endeavoured so to make his approaches as to envelope the front of a fortress with a converging fire, throwing a storm of missiles towards a centre; and he enfiladed and breached the defences with batteries skilfully laid for the purpose. This was accomplished by making long parallels in the place of the short ones employed before, by arming the trenches with more powerful guns, and by greatly increasing the number of gunners; and extreme care was taken to select the most favourable points for a concentric attack. The results of his system were soon apparent. Fortresses, overwhelmed by the mass of projectiles poured into them, and with wide, gaping breaches, were reduced in a few weeks or days; and, in many instances, the besiegers were spared the risks and losses of assault by the capitulation of terrified garrisons. It was, too, a special characteristic of Vauban, as of Turenne, to spare the blood of his men. His superiority over Cohorn, his contemporary, was marked in this respect; and he was wont to condemn as rash foolhardiness a premature attempt to force the attack. Assaults like those of the Redan or Badajoz he would have deemed unworthy of the military art.

The genius of Vauban gained for the attack a complete ascendancy over the defence, and this has lasted, perhaps, down to our time. It became, in fact, an engineering maxim that a fortress, if assailed, was certain to fall;

and, with an exception here and there, this rule held good for a century and a half, though Napoleon loudly protested against it. Two men of great powers toiled hard to restore the conditions of the art in former days, and to make the defence once more prevail; and, though neither had their profound conceptions properly carried out in their own time, modern fortification has borrowed much from them. In order to resist the attack of Vauban, Montalembert insisted upon the necessity of "increasing" and "protecting" the fire of strong places. Adopting the plan of a man-of-war's battery, he proposed that a fortress should be a block of casemates, armed with a double or triple tier of cannon, kept well screened by small embrasures; and he added flanking towers to cover the front and to sweep its approaches with cross fire, though he rather discountenanced mere outworks. This able man, too, more fully developed Vauban's fruitful idea of detached forts, placed at chosen points to command positions or to keep an assailant away from a fortress; and, though his theories in this respect were vehemently condemned by French engineers, time has proved that they are of the highest value. On the whole, though Montalembert's types of fortification are, in part, obsolete—especially his high tier of casemates—his principles have been amply justified, especially as to detached forts; and these have supplied, so to speak, the lines on which modern fortresses of the first class, especially in Germany, have been constructed. Carnot endeavoured to increase the efficiency of defence by vertical fire to search the trenches, and by the intelligent use of counter approaches, opposing the assailant with his own devices; and the rules he laid down have been, also, excellent. The ancient system of fortification, inspired, but not invented, by Vauban, may be said to have become all but useless. The war of 1870 found that it had had its day; and it is being replaced by new systems not yet, perhaps, completely established. Entrenched camps large enough to contain armies, and protected by ranges of detached forts, are now considered the best means to cover a position or to shield a city. The sieges of Paris and of Sebastopol, differing as they do in so many points, seem to show that fortification of this kind may play a great part in modern war; and we are not convinced that the defence even yet may not regain its old superiority to the attack.

WILLIAM O'CONNOR MORRIS.

Cavalier Lyrics: "for Church and Crown."

By J. W. Ebsworth. (Austin & Sons.)

THE issue of this *editio princeps* is strictly limited to one hundred and twenty-five copies, for England, and twenty-five for America. It contains nearly all the original verse scattered through the author's editions of the *Drolleries* and the *Ballads* (Bagford and Roxburghe). Some of the illustrations of those volumes have been reproduced, with fresh specimens of Mr. Ebsworth's artistic skill, notably a new frontispiece, after one to William Vaughan's *Musick's Handmaid* (1678).

There is a prelude in praise of solitude—and of the author for delighting therein:

"I find content in my quiet nook,
And dwell, like a star, apart"—

which is exactly what Wordsworth thought so admirable in Milton. A Wordsworthian tinge is perceptible, too, in the piece standing next, though written nine years earlier, "*A Child's World*," recalling the famous ode on the love of nature, and the glimpses of something above nature in the child

"Who came fresh from heaven, short time ago."

The book's keynote is not struck till the rejoinder to the *memento mori* epitaph of a vicar of Lydd (1420), "a Puritan ante-Puritanos":

"It is too much to darken Life, with your cold threats and fears;

It is too much to veil the Heavens, with thunder-clouds and tears"—

a protest ever recurring. The series of poems steadily, though unequally, pursues the varying phases of the time, whether in historic or imaginary episode. If the versification sometimes lack spontaneity, and jerk or lumber, the author's undaunted spirit goes "marching on." The reader's illusion is now and then broken with a jolt. He cannot remember that either Lucas or Lisle wielded the poet's pen—"witness all those lays he sang!"—and he cannot but remember that they both lie, not below any "turf," but under a huge black marble flag in St. Giles's church. Again, surely no cavalier in 1645 would have called Cromwell "honest," any more than Pryde would have been called "Presbyter's Purge" three years before he had earned that notoriety. "Strafford" is hardly a success. The old rough lines about "good and valiant dust" hit the case better. To bid him, "a true pilgrim,"

"Hold on his quest before the twilight hour hath fled,"

has almost a touch of irony. Strafford clung tenaciously to life; and the baffled, furious look of the Warwick Castle portrait (sketched, according to tradition, the day before his execution) is a haunting memory. It is curious, as Mr. Ebsworth has pointed out, that "Put not your trust in princes" occurs in the morning service for the 30th day of the month; but it is not certain that Charles saw it on the fatal day. He had not been following the appointed services, or the chapter read by Juxon would not (as it did) have come upon him as a surprise, the Gospel of St. Matthew having supplied the lessons throughout January.

There is plenty of variety in the themes, from the graceful "Lady, my lady, if hearts are in tune" (p. 18), to the jocular onslaught on the tea-drinkers (p. 54). The Restoration period is represented by studies of cavaliers drinking and sober, contented and despondent; by pictures of rural felicity and town-reveling—Hampton Court and Alsatia. There are sketches of Evelyn and Pepys, and a graphic "Death of Butler." "Milton" is not so fortunate, and ends in a prosaic hobble:

"What do I heed that ignorance decries
The inspiration; and repeats old blame?
I mourn his erroneous tractates; but I prize
The unsullied genius that attains true fame."

We gladly turn to another June piece, with its plea for the enjoyment of swiftly passing happiness, or we smile at the singularly constituted bishop who regretted that he had not married Nell Gwynne.

The author is never far from us. Frag-

ments expressive of his fears and hopes are interspersed with the old-world subjects, and, indeed, are sometimes disguised therein, as in the revived *Laudator temporis acti*—here assigned to a Nonjuror. In the concluding miscellaneous part his personal likings (as for poets Dobson and Lang) and his moods, pensive or gay, have free scope. One of the very best pieces in the book is in the Postscript Prelude, wherein the cavalier ghosts serenade their congenial parson. What grumbling there is, is mostly general—at Puritans *en masse*. Mr. Airy, however, comes in for undeserved censure—"beside himself with spite against Sharp," and "actually believing in the truthfulness of Burnet." Sharp's condemnation is under his own hand. Burnet has had hard measure. He was very busy, and not very sympathetic, and set folks' teeth on edge; and he has paid the penalty. The writers to the *Biographia Britannica* are delighted to have a column of his "statements," "mistakes" or "slanders," to be "castigated" in their index; but when they write his long and detailed life they find little to blame and much to commend.

The autobiographic element appears more formally in the preface and the notes, wherein we have a short history of the author's previous work, a commemoration of his kinsfolk and acquaintance, and an announcement of the undertaking to which he proposes to give the remaining years of his life—"if any years remain to be given." In the spirit of these last words, he has added a happily unnecessary item to the poems—his own epitaph, *Abiit omen*. But the concluding piece of the volume is cheerful enough—a humorous lament (in a ballad) over the alleged perversity of a certain lady (from whom better things might be expected) who "never reads through his lyrics at all"! The admirers of Mr. Ebsworth's former volumes, accustomed to his tone of foreboding, will doubtless not allow it to check their pleasurable anticipation of the promised *Ballad-History of the Civil War*.

R. C. BROWNE.

A History of the Old English Letter Foundries. By T. B. Reed. (Elliot Stock.)

ALL those who are interested in the study of early typography, and especially of English typography, will welcome this *History of the Old English Letter Foundries* as supplying a long-felt want, for the books of Moxon and Mores are not only out of date, but were more or less incomplete and incorrect even at the time of their publication.

Up till very recently it was the custom of all who studied or wrote upon the subject of early printing to ignore so far as possible any view of the question which necessitated an enquiry into the almost unknown mysteries of type-founding; and we may say with "Junius" of those writers who do touch upon it, that their remarks as a rule only "pass without censure when they pass without observation." Of late years, however, this kind of knowledge has risen nearer to its proper position, and the labours of men like the late librarian of Cambridge University prove what valuable assistance such knowledge may render to the painstaking and studious bibliographical antiquary.

Mr. Reed in his introductory chapter gives

a short account of the types and type-founding of the first printers, and sums up in a most interesting, though all too brief, form the various opinions of bibliographers as to the manner in which the first types were cast, and about the material of which they were formed. The theories of printing by means of "sculpto-fusi" characters, or wooden type, long cherished by early bibliographers, are both dismissed as improbable, if not impossible, and as depending entirely on the narrations of unskilled chroniclers, or on a strained translation of the colophons of early books. After summing up all the evidence, the author says:

"It is impossible to resist the conclusion that all the earlier works of typography were the impression of cast metal types; but that the methods of casting employed were not always those of matured letter-founding seems to us not only probable, but evident, from a study of the works themselves."

It is much to be regretted that Mr. Reed, when on this subject, did not give us his opinion on the theory, which was started some years ago, that the celebrated Codex Argenteus of Ulphilas at Upsala is printed with movable type, as well as two other lesser known early MSS. at Paris and Verona. If this were true, which one has reasonable grounds for doubting, the date of the invention of printing would have to be placed a few centuries further back.

The first chapter contains a full account of the development of English type bodies and faces; and the origin of the Roman, Italic, Black-letter, and Secretary types, together with their introduction into the various European countries, are fully discussed. Chap. ii. gives an account of the "Learned, Foreign, and Peculiar Characters," where the rise of printing in Greek, Hebrew, Syriac, &c., is enquired into as well as such questions as type for the blind, music, and initial letters. All these subjects have had a large amount of research bestowed upon them, which has resulted in much fresh information. Chap. iii. begins with an interesting *résumé* of Mr. Blades's invaluable writings on Caxton's typographical career, and Mr. Reed deserves much praise for the clear and concise form into which Mr. Blades's exhaustive information has been thrown. The rest of the chapter consists of an account of Caxton's successors till the time of John Day, with whom a new era of type-founding began.

The connexion between the early French and English presses forms an interesting beginning to chap. iv. We can only regret that it has been so lightly touched upon, for it is a subject about which little is known, and, besides being extremely interesting, is of the highest importance in bibliography. But little of any value has yet been written concerning such great English firms for foreign trade as that founded at the sign of the Trinity by H. Pepwell and others at the commencement of the sixteenth century; and we know that the trade in foreign printed service books was enormous, while every English printer of that period was connected in some way or other with the French press, and owed his knowledge or his type to continental type-founders. The rest of the chapter treats of the pictorial representations we possess of the early printing press,

and with Moxon's very interesting description of those in use in his own day.

Chap. v. deals with the state control of letter-founding, and is full of excerpts from those deeds and lawsuits to which we owe much of our knowledge of the early processes of English type-founding. In chap. vi. a full account is given of the Oxford Press, from its reputed foundation in 1468 down to the end of the last century. Much information relating to the early type, embodying the notes of the late Henry Bradshaw, is here for the first time collected; while an interesting history of the university press is also given. The Star Chamber founders and the London Polyglot form the subjects of the seventh and last general chapter, the remainder of the book being taken up with accounts of particular founders—Moxon, the Jameses, Caslon, Wilson, Baskerville, Cottrell, the Frys, Jackson, Martin, Figgins, and the minor founders, of all of whom long and valuable histories are given with a description of their types. These latter chapters contain very much new matter; indeed, considering the scarcity of literature on the subject, they may be regarded as entirely original.

From the purely typographical side we would not venture to call in question the opinions of so experienced an authority as Mr. Reed, but on the bibliographical aspect there are a few slips which might be corrected. For instance (let us give the worst first), on p. 44, it is rather astonishing to be told that though Roman type was not brought into England till 1518, yet Faques, who gave up printing in 1511, should be an example of a workman who fairly excelled in the use of this type. On p. 41, speaking of Roman type, the author says that Jenson, at Venice, in 1470, was the first to introduce pure Roman type into Italy. Surely Jean de Spire, who began to print at Venice in 1469, used quite as fine Roman type. Again, on p. 79, speaking of initial letters, we may remark that woodcut initials date back certainly as far as 1468, and came into use almost before the index-letter or director, which was put as a help to the illuminator. Zainer, of Ulm, and Fyner, of Esslingen, use them in dated books of 1473-4, and Zainer, of Augsburg, used ornamental capitals in books certainly printed in or before 1468.

One of the most interesting things in connexion with early typography which Mr. Reed has omitted to mention is the broadside catalogue put forth in 1469 by Schoiffer, of Mentz. It is both the first book catalogue and the first advertisement of type, for at the bottom of the leaf containing the titles of twenty-one Mentz books (including the Psalter) for sale we read in large type "Hec est littera psalterii."

The author might have entered more fully into enquiries relative to the early typographers, for there are many points still waiting to be explained by an experienced type founder. We should like to know, for instance, in what manner that edition of the *Speculum* was produced where the pages are supposed to be printed from blocks copied or cast from pages of type; also to have some account of the types used by Schoensperger to print the celebrated *Thewordanckh*, over which the advocates of wooden-type and cast-type theories have for so long wrangled. We

might, too, acquire at length some definite information on the relative merits to priority of the thirty-six and forty-two line Bibles. In fact, there are numberless points which the researches of one who combines a knowledge of type-founding and bibliography could not fail to elucidate.

It is perhaps unfair to confine our remarks so much to that part of the volume which the author says "may be considered somewhat foreign to the scope of this history"; but he has left so little in the later part of his book that we could say wants either enlargement or improvement, that we are compelled to remark on the earlier part, hoping that perhaps at some future time the author may give us his opinions on that period at greater length.

On the whole, great praise is due to Mr. Reed for his exhaustive work on a new subject; for anyone who opens a new field of enquiry has many difficulties to contend with, of which not the least, in the present case, must have been to extract the grain of valuable matter from the many untrustworthy bibliographical and typographical volumes which have already appeared. Very much of the matter is, however, new, and what is not original is cast into a novel and useful form. The biographies of the later type-founders especially are much fuller than any which have yet appeared—in fact, it is a wonder how so much entirely new matter has been amassed.

The typographical execution of the present volume is in every way worthy of the subject of which it treats. The only fault that can be found is that, while many of the illustrations are excellent, some of the facsimiles have not come out quite so clearly as might be desired. On the other hand, there is a good and copious index, as well as footnotes giving full references to authorities; both of which are generally, in works of this class, conspicuous by their absence. We may certainly congratulate Mr. Reed on having produced a volume fully entitled to take a high place among works relating to the history of printing in England. E. GORDON DUFF.

NEW NOVELS.

The Woodlanders. By Thomas Hardy. In 3 vols. (Macmillan.)

Next of Kin Wanted. By M. Betham Edwards. In 3 vols. (Bentley.)

Marrying and Giving in Marriage. By Mrs. Molesworth. (Longmans.)

Dethroned. By Mrs. Seymour. (Griffith, Farran & Co.)

Out of Tune. By Lewis Armytage. In 2 vols. (Sonnenschein.)

Pengwillion. By Isabel Peyton. (London Literary Society.)

Vita Vincit. By Robina F. Hardy, Annie S. Swan, and Jessie M. F. Saxby. (Edinburgh: Oliphant & Co.)

The Woodlanders is decidedly the best and most powerful work Mr. Hardy has produced since *Far from the Madding Crowd*. With the possible exception, also, of *Two on a Tower*, it will be regarded as his most disagreeable book, not only by the ordinary clients of Mr.

Mudie, who feel dissatisfied unless Virtue passes a Coercion Bill directed against Vice at the end of the third volume, but even by those of Mr. Hardy's own admirers who complain, as Mr. Morley complains of Emerson, that he is never "shocked and driven into himself by 'the immoral thoughtlessness' of men," that "the courses of nature and the prodigious injustices of men in society, affect him with neither horror nor awe." In recent fiction, even in recent French fiction, there has figured no more exasperating scoundrel than Edred Fitzpiers, who yet, in the third volume of *The Woodlanders* figures as the repentant, or, at all events, the returned prodigal—weakly susceptible alike to vulgar sensuality and to superficial coquetry in woman, cultured up to the verge of altruism, yet perpetually wallowing in the mire of egoism. Nine out of ten readers of *The Woodlanders* will say that the best thing in it is the thrashing that Fitzpiers's father-in-law administers to him, when he expresses his hope that his wife may die. Mentally, they will clap their hands at this exhibition of honest indignation on the part of old Melbury. Yet, by the mere act of doing so, they virtually approve of Mr. Hardy's mission in *The Woodlanders*, which is to exhibit, as he says, "The Unfulfilled Intention which makes life what it is." In *Far from the Madding Crowd*, when he was younger, or more of an optimist or less of an Emersonian, he exhibited the Fulfilled Intention in the death of Troy and in the marriage of Bathsheba Everdene and Gabriel Oak—the Fulfilled Intention, that is to say, of his own imagination. In *The Woodlanders*, he gives us the Unfulfilled Intention of the actual world. There is, therefore, a little of Gabriel Oak in Giles Winterbourne; but not enough to round off his life with domestic happiness. There is a little of Bathsheba Everdene in Grace Melbury—enough to make her marry the man of her fancy and not of her heart. As for Edred Fitzpiers, he is but a superfine (an intellectually, not morally superfine) Sergeant Troy who escapes the gun of Captain Boldwood. But then we have an entirely new creation in Marty South, the poor girl who ascends from the ridiculous in the first chapter, in which she loses her hair, to the sublime in the last chapter, in which she loses her hero, and, standing by his tombstone, "looks almost like a being who had rejected with indifference the attribute of sex for the loftier quality of abstract humanism." Thus the Unfulfilled Intention has its compensating advantages in nature and in art—it gives variety to both. Men and women hang by each other in consequence of their weaknesses; they are not indissolubly united through their virtues. But Mr. Hardy not only justifies—by reproducing—the Unfulfilled Intention, he provides, in *The Woodlanders*, a strong plot, diversified rather than marred by whimsicalities of incident. Melbury, the timber merchant, and the centre of the group of woodlanders, is in his way the impersonation of the Unfulfilled Intention. Because he carried off Giles Winterbourne's mother from Giles Winterbourne's father, therefore he must marry his daughter Grace to Giles himself. But he also gives Grace a good—in the sense of town—education. She drifts from Giles to Fitzpiers, the doctor

of her district, with his modern culture and his old blood. Then, when Fitzpiers proves unfaithful and elopes with Mrs. Charmond, the "great lady" of the district, poor Melbury tries to get a divorce for his daughter that she may marry Winterbourne, and so give effect to his intention after all. He fails tragically. Winterbourne, who is of the stuff of which martyrs are made, loses his life to save the reputation of Mrs. Fitzpiers when she is fleeing from her returned husband. That is all he can do. Fitzpiers and his wife are brought together again. There is one weak character in *The Woodlanders*, and one incident in it which is not only eccentric but farcical. Mrs. Charmond is too much of a third-rate French actress. Her purchase of the locks of poor Marty South is a piece of vulgarity, not of coquetry. Then the story of the man-trap trick, which comes in at the end, and by means of which Tim Tangs seeks to revenge himself on Fitzpiers for the intrigue which he suspects him (and with reason) to have had with his Suke before his marriage is too obviously a piece of hurried stage "business" to bring Edred and Grace together again. Creedle and Upjohn admirably sustain the reputation of Mr. Hardy as an artist in rustic originals: their talk is not too philosophical. Even *Far from the Madding Crowd* does not contain more passages worthy of quotation than *The Woodlanders*—passages in which Mr. Hardy permits his readers, though not himself, to turn from contemplating the tragedy of the Unfulfilled Intention, in order to enjoy the pensive contentment of a Cole-ridgean sabbath of the soul.

Miss Betham-Edwards's new work, *Next of Kin Wanted*, is not a novel, but a clever and essentially artificial comedy, bordering here and there on farce. A Mrs. de Robert—a quite impossible china-doll widow, whose husband entrusts her with the duty of distributing a certain amount of property among his next-of-kin—summons the claimants to that designation to her country residence, situated in the delightful region which is saturated with rain and Wordsworth. All sorts and conditions of men—a priest, a traveller, a doctor, a simple adventurer—and two women of one sort (the nervous spinster verging on elderliness) obey that summons, indulge in disjointed chat and antics of various kinds before her, a rather too French female friend of hers, and the Vicar of the parish. It is all very funny, no doubt, but it becomes wearisome before the end of the second volume is reached; and then no marriage worth mentioning is arranged before the next-of-kin get their deserts and legacies. Amid Miss Betham-Edwards's porcelain figures two human beings move about—Prue, one of the nervous spinsters; and poor, fatuous, impulsive, love-stricken Mr. Bacchus, whose wife Prue becomes after first gaining a knowledge of his nature as his lodger. Mr. Bacchus has walked straight out of Sydney Smith's gallery of Poor Curates. His "mill" with his rival and vicar, Mr. Meridian, is delightful.

Mrs. Molesworth's *Marrying and Giving in Marriage* can hardly be said to show her at her best, either as a student of character or as a constructor of plots. The story turns upon an impossibility. No doubt, even decent

English society may be infested with such cubs as Wilfred Ayrton—selfish, vulgar, with at least a tendency to dissipation. But it is almost incredible that he should have such a father as Sir Frederick Ayrton, and it is quite incredible that such a father should bribe his son to marry a girl for whom he has a profound respect. It is true that Sir Frederick repents, and that Aveline Verney is spared the misery and humiliation that would have been involved in a marriage with Wilfred Ayrton. But his original sin is an artistic mistake. Of this Mrs. Molesworth appears to become aware before the end of her volume, for she allows Sir Frederick to leave a little of his property to that very unheroic, "detrimental," Nigel Hereward. Mrs. Molesworth may, however, be forgiven the Ayrtons in consideration of the French society she introduces us to—that good angel Madame Boncœur and Modeste de Bois Hubert and her husband, whose hearts are all as the hearts of little children or of the Joyeuse family in M. Daudet's *Nabab*. Some passages in *Marrying and Giving in Marriage* read as if Mrs. Molesworth, when writing them, had forgotten that she was appealing to a constituency of adults, not of boys and girls. These are the best in the book.

Dethroned is a story of every-day life, lucidly written, and simply constructed—but why "for girls"? Are girls supposed to be interested in the worries, work, and discipline of one of their number whose father, being a busy barrister, is a *roi fainéant* in his own household, and who, on the death of her mother, is dethroned from her position as ruler of a menagerie of noisy children, first by an aunt and next by a stepmother? That may be doubted; for girls, like their seniors, wish to be amused, rather than edified, by the stories they read. Fortunately, *Dethroned* is not all edification. Alice Hamilton is a carefully executed portrait of a girl of spirit and impatient temper, who has some really dreary experiences to face at too early an age; and Charlie, her tease of a brother, is even more natural. Alice's good stepmother, and that stepmother's not less excellent son, are as tiresome as such worthy people generally are in real life; but Rosamond Gray—Alice's guide and friend—is happily not deficient in girliness of another sort than that held up to admiration by Mrs. Seymour. But since this is a novel with a moral, why does not Mrs. Seymour point out that Mr. Hamilton was guilty of injustice to his family, as well as to his own moral nature, in allowing himself to be so engrossed with his business as to neglect his duties as a parent?

It is most devoutly to be hoped that Paganini, who, Mr. Lewis Armytage tells us, is the prototype of Romanelli in his *Out of Tune*, was not such a mad blackguard as his double. That is practically all that need be said of *Out of Tune*, which is somewhat Ouidaesque in style and disjointed in plot, and has the effect on the mind that, not a violin, but a bag-pipe, has on the ear. One wonders, when one reads of the duel and the abductions that play such an important part in *Out of Tune*, if there were any police in the days and the country of Romanelli-Paganini and the "wicked" Count d'Ossola? Teresa, the passionate peasant-woman, whom Romanelli

seduces and deserts, and who revenges herself, to appearance, by becoming his evil genius, is the best character in Mr. Armytage's book. But even Teresa's passion is overdone.

Surely Miss Isabel Peyton, who writes *Pengwionion*, is more familiar with Wales and its mountains than with Scotland and its customs. Is she quite sure that in Glencoe, the country-house of Sir Colin Douglas, "oatmeal porridge was the nursery breakfast every morning and haggis the dinner five days in seven"? This must be very distressing news to any compatriot of Burns, and Carlyle, and Mr. R. L. Stevenson, who may happen to be under the impression that his barbarous countrymen have lately been becoming more civilised, who has heard that toothpowder has some sale in Edinburgh and that the new houses of the better class in Aberdeen are being fitted up with bath-rooms, or has dreamed that the just Scotchman made perfect will be found to be *perfectus ad unguem*. In addition to their porridge and haggis, were the little Douglases treated to caller herrin steeped in marmalade at lunch time and, after a supper of collups, did they go to their (doubtless) heather beds with just a wee drappie in their wee e'en? Pending an answer to these questions it should be said that Miss Peyton has a genuine enthusiasm for Welsh maidens and Welsh mountains, and that she writes a careful if also rather commonplace style of the old-fashioned kind. There are two romances in *Pengwionion*—the romance of Margaret Douglas's parents, and the romance of Margaret Douglas herself. There is nothing essentially original in either, but Miss Peyton shows more than the average novelist's skill in making the new story a continuation of the old. She has a good deal to learn as a scene-painter; and, when next she wishes to draw a hero, she should make him a little worthier of her heroine than Cecil Aylmer—who is a rather poor example of the encumbered widower—is of Margaret Douglas. But she is evidently both able and willing to learn.

Vita Vincit is a well-intentioned effort on the part of three young ladies belonging to the Livingstonised section of Scottish clerical society to do justice, in prose and verse, to the heroism and self-sacrifice involved in missionary effort. Of the poetry, it is only necessary to say that it is very inferior to the prose, and not nearly so poetic. The prose consists of three stories, full of Edinburgh student life and conversation which seem to be rather lively, at all events so long as the students themselves are in an unregenerate condition. There is more of true Scotch character in the first of the three—Miss Hardy's "For Alan's Sake"—than in any of the others. Mr. Andrew Dairsie, who is an equally reliable authority on blends of whiskey and the Ways of Providence, is drawn with true and racial humour. Miss Annie Swan, who writes "Airlie's Mission," is evidently a more practised literary hand than any of her sisters; but in "Bródhors" (why not "Brothers?") Miss Saxby supplies the strongest plot and the pleasantest ending. Each of the three enthusiasts for missions writes unaffectedly and carefully. Their realism is of the mildest and thinnest, but it is genuine. This book makes one rather sad, however. No doubt

'tis better to have loved and lost an Edinburgh young lady than never to have loved an Edinburgh young lady at all. But is it really necessary to go through this curriculum of woe to qualify as a medical missionary?

WILLIAM WALLACE.

CURRENT THEOLOGY.

Twenty Sermons. By Phillips Brooks. (Macmillan.) These are excellent sermons; but they show distinctly the different standpoint of the popular European and the popular American preacher. The one takes the Bible and uses it to interpret or to throw light upon the facts of human life, to put man and his destiny in their true light; the other seeks the interpretation, the inner meaning of the Bible, in the facts and necessities of human life, and what does not correspond with these he overlooks or puts aside, as of little or no present moment. He hardly enquires, or if he does enquire it is very superficially, what the words or narrative meant to those to whom they were first addressed, and how the facts must have seemed to them. He asks only: What do they mean to us now? What use can they be to the men and women and children of my congregation? It is evident that much may be said in favour of such treatment. For present purposes such dealing with scripture may be valuable and effective; but the drawback is that such teaching may become so limited. The discourses suit exactly the preacher's own congregation, or the particular society in which they live. They are exactly what the average business or professional man requires in ordinary circumstances. They teach him how to be a truer man, and a better citizen; but they do not fathom the depths, they do not attain the heights of the soul's experience. They set before us admirable rules, or principles, for government of ordinary daily life; but we should imagine that in most lives, certainly in the lives of those who have not lived in one dead level of prosperity, there will be times when such teaching will be found to be inadequate. We want more than this. It only touches on, it does not fulfil, our real needs. Sometimes the verbal difference of these two standpoints is very slight. It seems almost hypercritical to notice it, e.g. (p. 112): "They who have gotten the victory over the Beast" are they who have come out of sin holy, and out of trial pure." How slight the verbal difference, how great the real difference of feeling, if we read, "Are they who have come out of sin sanctified, and out of trial purified"! The memory of sin, though forgiven, is ineradicable and ever there. The marks of the fire can never be obliterated. Though the wound be healed the scar remains still. The assured confidence of the veteran depends on the remembrance of the conflicts through which he has passed. On the other hand, our preachers have too often preached over their people's heads. Their sermons do not touch present and pressing needs. We have, perhaps, too much considered the exceptional few, and not the commonplace many; and thus these sermons in their vivid actuality may be helpful to many—both preachers and hearers—who may have mourned the lack of real vital contact between the teacher and the taught, between him who fain would help, and those who long for help, but who have not hitherto found any really helpful hand which they could grasp.

The History of Israel. By Heinrich Ewald. Vol. viii. The Post-Apostolic Age. Translated by J. Frederick Smith. (Longmans.) It is noteworthy that it took rather longer to translate than to write the *Geschichte des Volkes Israel*: sixteen years were required by the author, eighteen by the translators. Both enterprises required the

strength of faith and the patience of hope; in both, there was a time when it seemed as if a continuation might be impossible or unnecessary. We congratulate both publisher and translators. It will be long before a similar summing-up of a period of critical inquiry will again be possible: first, because criticism has taken a new start; and, secondly, because Ewald united in himself capacities not often met with together. This eighth volume, which embraces the period from the second destruction of Jerusalem to the close of the last Judean war, concludes the English edition. It is not less interesting than its predecessors, though its details may require much revision. A true dramatic spirit breathes throughout the volume; and if, as we have said, many statements are uncertain (see, e.g., the portion on the Ignatian Epistles), yet he would be a bold man who should, at this point of the critical movement, presume to claim absolute finality for any counter statements. The conclusion of the great work (pp. 304-311) is a fine specimen of unstudied eloquence, and contains views on the relation of Judaism to Christianity well deserving to be pondered. This section is followed, as in the German, by a "History of the Collection of the Sacred Scriptures" (pp. 312-365). At the end of the volume is a general index to the entire work, which is, as the translator remarks, "really an encyclopaedia of Biblical learning."

Biblical Commentary on the Psalms. By Franz Delitzsch. From the latest edition, specially revised by the author. Vol. I. Translated by David Eaton. (Hodder & Stoughton.) We heartily welcome this accurate translation of an indispensable work. Delitzsch's revised editions are so full of minute and interesting corrections and additions that his exegetical masterpieces deserve to be retranslated. No one but he who has tried to reproduce in English one of Delitzsch's closely-packed sentences can estimate the labour and skill involved in this translation. The fourth edition of the commentary on the Psalms can now be studied almost as well in English as in German. We say "almost," for the nervous and delicate language of the original cannot be adequately represented in a translation. We need not speak here of the merits of Delitzsch as a Hebraist and a commentator; as a critic, it is well known that he does not rank so high—a want of cool judgment seems to have hampered him both in the Psalms and in Isaiah. But, quite apart from results, the exegetical data for criticism are stored up here in such comparative abundance that the student can easily, if necessary, correct and go beyond the master. The type is excellent, and the correction of the press has been performed with laudable thoroughness: "theodocy" for "theodicy" (p. 102) is the only error which we have as yet observed. "Sanhedrim" for "Sanhedrin" (p. 389) may be due to the translator; Delitzsch has "Synedrium." The author's final corrections for the purpose of this translation are not, we suspect, of much importance. We may suppose that the *Corrigenda* (pp. 903-4 of the German) have been incorporated; and that where translation and notes differ (as they do sometimes in the German) harmony has been established, and the reader been spared this insight into the perplexities of his author. The erroneous account of Hommel's view on the *rim* still stands on p. 450 (comp. Hommel's own account, *Die semit. Völker und Sprachen*, p. 497). We may yet hope that the learned author will reconsider his own opinion on the equivalent of the Hebrew *re'em*. He is not generally biased against Assyriology.

Psalm lxxviii. Eine exegetisch-kritische Studie. Door J. W. Pont. (Leiden: Brill.) The author has sent us an early copy of the doctor's

dissertation presented by him on April 5. To a really remarkable mastery of the literature of his subject there is joined a clear apprehension of the problems of interpretation, and a judgment, neither bold nor timid, but eminently sober, for their solution. That the psalm is post-Exile, indeed, is a result which requires no special discernment; but confidently to offer to fix its precise period is a challenge which none but a mere dilettante or else a scholar of the best masters of criticism would venture to give. We have sometimes heard that Kuenen can find no disciples. Dr. Pont proves this to be a complete error. What is there, we sadly ask, in the English ecclesiastical or academical system that makes it so nearly hopeless to look for such excellent specimens of solid work from English students? No one, at any rate, can say that Dr. Pont evolves "higher criticism" from his "inner consciousness." His critical conclusions are based on a thorough study of the text, which has taken account of the best interpreters of all schools.

On certain Questions concerning the Book of Job. By the Rev. W. H. B. Proby. (Rivingtons.) The author holds the substantial correctness of the text of Job, and considers it to have been written by an Israelite in the Hauran in or about the time of David—a difficult position to maintain, especially in a pamphlet of thirty pages.

Daniel: an Exposition of the Historical Portion of the Writings of the Prophet Daniel. By the Very Rev. R. Payne Smith. (Nisbet.) We trust this interesting volume may contribute to the popular appreciation of the wonderful narratives to which it relates. The illustrative information is sound, and the homiletic reflections are not far-fetched. The range of intellect presupposed in the audience is, no doubt, a limited one; but the work is upon the whole so useful, and occupies so entirely vacant a place in religious literature, that we cannot criticise severely. And yet, would that Frederick Robertson could have handled this theme!

Mélanges de Critique biblique. Gustave d'Eichthal. (Paris: Hachette.) The singular religious history of the late Gustave d'Eichthal communicates a special interest to this collection of his Old Testament essays. A Saint-Simonian in his youth, he was saved from pessimism in his old age by his ardent faith in an ultimate reorganisation of society through the development and renovation of Christianity; and, unlike many who share this view, he conceived that criticism and exegesis would reveal the permanent beauty and usefulness of much in the Old Testament writings. The present volume contains three essays: 1, on the primitive text of the first narrative of the creation; 2, on Deuteronomy; 3, on the name and character of the God of Israel—Iahveh. The first and third have been published already. Like Lagarde, the author sees Persian affinities in the first or rather second cosmogony; and, in the famous passage of Exodus (iii. 1-16), he finds a late metaphysical definition of Iahveh as the absolute, necessary Being. The second dissertation remains unfinished. In it d'Eichthal hoped to show that the book of Deuteronomy, as a whole (for it contains earlier elements) was composed in the interest of the reforming party led by Ezra and Nehemiah. This view has lately been endorsed, in a review of Kuenen quoted lately in the ACADEMY, by M. Maurice Vernes, and had already been proposed by that ingenious, but not very solid critic, Seinecke. We fear that it is no better than a mare's nest, as it assumes positions which have long since been refuted.

MESSRS. FUNK & WAGNALLS, of New York, have issued a supplementary volume to the

Schaff-Herzog *Encyclopædia of Religious Knowledge*, containing biographical sketches of "divines" now living or who were alive when the translated work was published in 1884. The editors are still Dr. Philip Schaff and the Rev. Samuel M. Jackson. The principle adopted has been to obtain, so far as possible, authentic information from the persons concerned; and whenever the notices have been compiled from public sources this is duly notified. There must, of course, be inequality in such work; but, so far as we have tested it, few names seem to have been omitted, and the comparatively venial offence of superfluous comment is rare. The term "divines" is expressly stated to include "Christian workers" such as George Müller; but it would require a yet wider interpretation to justify the inclusion of Herbert Spencer and Frederic Harrison.

NOTES AND NEWS.

A BEGINNING has been made with the proposed English Dialect Dictionary, the Rev. A. Smythe Palmer, the author of *A Word-hunter's Note-book*, having been appointed editor, and an appeal issued for funds to complete the undertaking. Prof. Skeat has accepted the duties of treasurer and secretary, as it has been deemed desirable to form a separate organisation for the carrying out of the preparation of the dictionary, leaving the English Dialect Society to pursue its own work as heretofore. It is estimated that at least £5,000 will be required. The majority of those who have promised subscriptions will spread the payment over five years. The printing and publication of the dictionary will be undertaken by the Syndics of the Cambridge University Press.

SOME misapprehension exists as to the publication of the diary of the Marquis Tseng in England. The late Chinese ambassador, no doubt, kept a diary of his doings in England, as is the custom with officials in his position; but we understand that no arrangement whatever has been made for its being published here.

A PUBLIC meeting will be held in the Lyceum Theatre on Friday, April 22, at 3 p.m., on the subject of the Shakspeare memorial library at Stratford-on-Avon. Mr. Henry Irving will take the chair; and the executive committee includes the names of Sir Frederick Leighton, Sir Theodore Martin, Sir Frederick Pollock, Dr. F. J. Furnivall, and Mr. Walter Besant. Tickets can be obtained free on application to the box office of the theatre.

THE first two volumes of Sir Richard F. Burton's "Supplemental Nights," which will consist of five volumes in all, are now ready for issue to subscribers. They contain the terminal stories of the Breslau edition, which were translated by Mr. John Payne in three volumes, under the title of "Tales from the Arabic." The three concluding volumes will certainly be issued before the end of the year.

MESSRS. MACMILLAN announce a little volume of *Italian and Spanish Folk Songs*, selected and translated by A. G. V. Strettell, illustrated with photogravures from drawings by E. A. Abbey, V. S. Sargent, and W. Padgett.

MESSRS. CHAPMAN & HALL will publish immediately after Easter *Court Life in Egypt*, by Mr. A. J. Butler, author of *The Ancient Coptic Churches of Egypt* (1884). Some years ago, Mr. Butler was tutor in the family of the Khedive.

MESSRS. F. V. WHITE & Co. will shortly publish a new work by Mr. Samuel Laing, author of *Modern Science and Modern Thought*, which is now in its fourth edition. The title of it will be *A Modern Zoroastrian*.

UNDER the title of *The Rose Garden of Persia*, Messrs. George Bell & Sons announce a series of translations from Persian poets, by Louisa Stuart Costello. The volume will be in long octavo, with illuminated titles and borders printed in gold and colours.

MR. T. FISHER UNWIN is about to publish a work by the Rev. C. S. Robinson on *The Pharaohs of the Bondage and the Exodus*, in the light of the latest discoveries among the royal tombs.

The Law of Employers and Employed as regards Reparation for Physical Injury is the title of a work on which Sheriff Spens and Mr. R. T. Younger have been for some time engaged. It will contain, in addition to an exhaustive treatment of the legal aspects of this question, a chapter containing some suggested amendments of the law. The publishers are Messrs. James Maclehose & Sons, of Glasgow.

MR. F. W. WILLMORE has been engaged for many years in compiling a *History of Walsall*, which will be published by subscription through Mr. W. Henry Robinson, of Walsall. The work will contain an account of the manor from the earliest times, and also pedigrees of many local families.

A Woman's Dower: a Sketch in Black and White from two Girls' Lives, is the title of a story by Austin Clare, which will be published in a few days by Messrs. Roper & Drowley.

MR. JAMES THORNTON, of Oxford, announces for publication in a few days an historical drama, entitled *Wiclif*, by an anonymous author, whose previous volume of poems—*Bertha: a Story of Love*—attracted some attention.

MR. T. FISHER UNWIN will publish immediately the sixth volume of "The Story of the Nations," entitled *The Moors in Spain*, by Mr. Stanley Lane-Poole. The same publisher will also issue a society novelette by a new writer, entitled *Warring Angels*.

MESSRS. FREDERICK W. WILSON & BROTHER, of Glasgow, have in preparation a story of Venetian life entitled *The Pagoda*.

A NEW edition of E. V. B.'s *Days and Hours in a Garden* is announced by Mr. Elliot Stock. It will contain a new preface, and several additional illustrations by the author.

MESSRS. TILLOTSON & SON, of Bolton, have already made arrangements for the publication in newspapers during 1888 of novels by Wilkie Collins, Rider Haggard, and Bret Harte.

MR. W. D. HOWELLS has just finished a volume on *Modern Italian Poets*, from Parini and Alfieri down to 1870. It contains metrical translations from the poets referred to.

ANOTHER announcement of more interest to the Americans than to ourselves is that Messrs. Houghton, Mifflin & Co. have in the press a new issue of Mr. Browning's works, complete in six volumes.

AN American dealer, Mr. W. E. Benjamin, has just sold a complete set of original editions of Dickens for 1,200 dollars (£240), and has received an order to make up another similar set.

THE *Critic* for March 26 contains an obituary notice of Philip Bourke Marston, five columns long, written by his friend, Mrs. Moulton. We may also mention that *Lippincott's* for April prints a sonnet written by Marston, entitled "My Grave."

MR. BEHRAMJI M. MALABARI, author of *Gujarat and the Gujarathis*, editor of the *Indian Spectator*, and perhaps best known as the strenuous opponent of child-marriage in India, has been nominated a fellow of the Bombay University.

MR. HENRY O'SHEA has published in French (Pau: Ribaut) an essay, showing wide research, on *La Maison Basque*, with numerous engravings of drawings of actual Basque houses by M. F. Corréges. The work deals not only with the architecture—a peculiar and not unpleasing mixture of the wood and stone house—but also with the organisation of the family and of property among the Basques, and with some of the problems connected with the ethnology and origin of the race, according to the most recent, and occasionally inedited, authorities.

Corrigendum. In the ACADEMY, April 2, 1887, p. 238, col. 2, l. 34, for "is a memorial," read "is chanted, that is a memorial."

ORIGINAL VERSE.

IN MEMORIAM W. E. FORSTER.

(Obit., April 5, 1886.)

Oh honest, stalwart man whose earnest face
Mirrored the soul within; whose every deed
Made answer to thy word; who gav'st no heed
To foolish babble or the lust of place.

Who, grieved to see thy country's hapless case
For lack of knowledge, help'st to aid her need,
Bestowing all she wished; whose civic creed
Was not of party, but took in the race.

A year has passed since thou wert laid to rest,
Yet is thy memory fragrant; thy bequest
A work whose scope and grandeur none can
gauge.

England some day, her daughter-lands apart
No longer, will recall with pride of heart
Who showed'st the way to gain her heritage.

H. T. MACKENZIE BELL.

OBITUARY.

THE REV. W. A. O'CONNOR.

THE death, on March 22, at Torquay, of the Rev. W. A. O'Connor, rector of SS. Simon and Jude, Manchester, is a sad instance of the irony of events. He was passing through the press a second volume of his *History of the Irish People*, bringing the work down to date, when he was stricken with the illness which wholly prevented him from finishing it in a way that his scholarly mind would have deemed satisfactory. "For errors of style and arrangement I plead sudden and disabling illness. For statements of fact and principles I make no apology." The words are noteworthy; for, as the *Manchester Guardian* says, in a deservedly appreciative notice, "the book impresses, not so much by its wealth of erudition or beauty of style, as by its searching, ethical spirit." Since Mr. Froude's elaborate paradox in two volumes, many books (just lately those of Mr. Walpole and Mr. Deane) have helped to redress the historical balance. But Mr. O'Connor's work is specially valuable, because it shows how a sober-minded cultured Irishman, a friend of Mr. F. W. Newman, looks on Irish history as a whole. I admire Mr. O'Connor's bursts of chastened eloquence. What he says of O'Connell I quoted in the ACADEMY in reviewing the first volume in 1883; what he says of the old Irish saints—"They represented all that was precious in modern civilisation. Their religious independence was only one feature of a mental constitution that knew no guidance, save such as reason and justice inspired. . . . During many ages a few Irishmen were the only champions of freethought"—is a grand passage. Its free-handling partly accounts for that conspiracy of silence which, till lately, has hindered the book from being known as it deserves.

Mr. O'Connor wrote a good deal besides his *History*—a *Commentary on Romans*, on Hebrews, on Galatians, and a new translation of

St. John's Gospel, to which, with characteristic fairness, he appended Mr. Greg's "Creed of Christianity," "that the reader might judge how inadequate are the current objections to this Gospel." He also published several papers read before the Manchester Literary Club.

Mr. O'Connor was a Cork man, born in 1820, educated at Trinity College, Dublin, and, for some time before his ordination, Latin lecturer at St. Aidan's College, Birkenhead. Those who knew him well speak of his racy wit, his common-sense, his "high thinking," his marked originality. I, *functus inani munere*, have spoken of him as an Irish historian, in which character I hold him to be the most scrupulously impartial, the most richly suggestive, altogether the most useful for this present crisis.

H. S. F.

THE REV. JAMES LONG.

MANY Anglo-Indians will hear with regret of the death of the Rev. James Long—Padre Long, as he was familiarly called—whose name is associated in more senses than one with the history of Bengal.

Some part of Mr. Long's early life was spent, we believe, in Russia; and he never wearied of pointing out the resemblances between the social system and folklore of Russia and of India. He went out to Bengal more than forty years ago, on the establishment of the Church Missionary Society, and was posted to the station of Thakurpukur, a little village in the district of the Twenty-four Parganas, a few miles south of Calcutta. As early as 1843 he printed in the *Journal of the Asiatic Society of Bengal* (vol. xii., part 1) "Tables of Comparative Philology, showing Specimens of the Affinity of the Greek, Latin, and English languages with the Sanskrit, Persian, Russian, and Lithuanian." Two or three years later there appeared in the *Calcutta Review* (vol. vi.) an article on "The Banks of the Bhagirathi," which is a storehouse of out-of-the-way information about the old days when Murshidabad and Kasimbazar were the centres of political life in Bengal. Altogether he contributed eight papers to the *Journal of the Asiatic Society*; while the recently issued *Catalogue of Bengali Printed Books in the British Museum* has ten entries under his name. Of these no less than five have to do with vernacular proverbs as characteristic of the daily life and morality of the people—a subject that he afterwards expanded into a volume, entitled *Eastern Proverbs and Emblems illustrating Old Truths*, which was published a few years ago in Trübner's "Oriental Series." Next to proverbs, Mr. Long was most interested in the early history of the British in India, which has been since taken up by Dr. Buxted and Mr. Beveridge. As a member of a commission appointed by the Indian Government, he edited a volume of selections from the records of 1748-67; and up to the last year of his life he was busy at the India Office or in the British Museum, ransacking the MSS. of this early period. Some of his results appeared in the *Indian Magazine*, the organ of the National Indian Association, of which he was an enthusiastic supporter; but we doubt whether he has left among his papers any consecutive story that would repay publication.

The one incident that made Mr. Long's name famous has yet to be told. In 1860, when the chronic disputes between the European planters of indigo and the native cultivators had culminated in an "Indigo war" throughout Nadiya and other districts of Lower Bengal, a Bengali poet, Dinabandhu Mitra by name, wrote a play called "Niladarpana Nataka," which undoubtedly held up the planters to ridicule. To this play, translated into English under the title of "The Indigo-Planting Mirror," Mr. Long prefixed a preface, containing

injudicious remarks about the English press of Calcutta; and, to complicate matters still further, the Bengal government officially circulated copies of the book. Forthwith the entire non-official community raised an agitation far exceeding in bitterness that which we have lately seen in connexion with the Ilbert Bill. Mr. Long was himself indicted for libel before the High Court, and sentenced to a fine of 1,000 rupees and a month's imprisonment.

Mr. Long finally left India about fifteen years ago, though he never ceased to take an active interest in all that concerned the welfare of the Indian people. For some time past it had been evident to his friends that his health was breaking up. He died on March 23, in Adam Street, Adelphi.

THE death is also announced of Mr. William Stevens, proprietor of the *Family Herald*, and joint founder in 1863 (with Mr. T. Hughes and Mr. J. M. Ludlow) of the *Reader*, a literary journal which numbered many distinguished men among its contributors during its short life.

MAGAZINES AND REVIEWS.

THE first article in the *Antiquary* is of considerable interest, and contains many facts which will be new to almost every reader. It is entitled "The Cromwells of America." It does not seem probable that any of these persons, who are numerous, can count the Protector as an ancestor. Absolute proof is not at present forthcoming; but we imagine that there can be little doubt but that all of them spring from the old Cromwell stock of which Oliver was a scion, but that they branched off higher up the line. Mr. A. N. Palmer contributes a useful paper on Welsh surnames. He tells us that few Welsh surnames are older than the sixteenth century, and carefully explains how they have arisen. He gives a table showing how the modern forms have grown out of Christian names. Thus, Penry is Ap Henry, Bowen is Ap Owen, and Bedward is Ap Edward. Students of surnames should, however, be warned that there exist among us surnames seemingly Welsh, which are mere corruptions of English words. The writer knows of a peasant race which in the sixteenth and early seventeenth century registers appear as Owle, probably a name, like Sparrow and Peacock, taken from the bird. Late in the seventeenth century this name becomes Howle and Hoole, and for the last hundred years it has been spelt Howel. Mrs. Damant has written an amusing paper on the folklore embalmed in Guillim's *Display of Heraldry*. Her notes from this curious old book make us anxious that the Folklore Society should print an index of all that is contained therein relative to unverifiable popular beliefs. If such a work be ever undertaken, it will be important that the indexer should have all the editions of the work before him. We know that the engravings vary, and we suspect that the text is not identical in any two editions.

AMONG the many good points of the *Theologisch Tijdschrift* are its careful notices of books which are apt to be overlooked—such, e.g., as Holsten's *Ursprung und Wesen der Religion*, Valetton's lectures on four great prophets, and especially G. Schepps' lecture on the works of the fourth-century heretic Priscillian, which the lecturer has had the good fortune to discover in a Würzburg uncial codex. Less important for English theologians is Dr. Berlage's elaborate criticism of a single paragraph in that wonderful book, *Verisimilia* (already referred to). They will care more for Dr. Michelsen's certainly not perfunctory inquiry into the oldest text of the Epistle to the Romans. C. P. Tiele's and Kuennen's reviews are

always welcome. The former is somewhat severe on our youngest English contemporary, the *Babylonian and Oriental Record*; the latter exercises a keen criticism on the eccentric theory of D'Eichthal and Vernès relative to Deuteronomy, noticed elsewhere in the ACADEMY. M. Jean Réville's *La Religion à Rome sous les Sévères* is justly praised.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- ANNALAS della societad rhaeto-romanscha. 1. Annada. Chur: Rich. 7 M.
BECKER, J. La Vie en Afrique, ou trois ans dans l'Afrique centrale. Paris: Lebeque. 20 fr.
BERLIN, D. Erinnerungen an Gustav Nachtigal. Berlin: Paetel. 5 M.
BIBLIOGRAPHIE aéronautique. Paris: Launette. 6 fr.
BOULLIER, F. Nouvelles études familiales de psychologie et de morale. Paris: Hachette. 3 fr. 50 c.
FIRMERY, J. Etude sur la vie et les œuvres de J. P. F. Richter. Paris: Fischbacher. 7 fr. 50 c.
GRAND-CARTIER, J. La Femme en Allemagne. Paris: Westhauser. 15 fr.
MERKEL, G. Ueb. Deutschland zur Schiller-Goethe-Zeit (1797 bis 1806). Hrg. v. J. Eckardt. Berlin: Paetel. 5 M.
MONTGUT, E. Mélanges critiques. Paris: Hachette. 3 fr. 50 c.
STECHE, J. Histoire de la littérature néerlandaise en Belgique. Paris: Lebeque. 5 fr.
TISSANDIER, G. Histoire des ballons et des aéronautes célèbres. T. 1. Paris: Launette. 50 fr.
WENZ, W. Deutschland vor hundert Jahren. Leipzig: Grunow. 5 M.

THEOLOGY, ETC.

- STURMHOFER, K. Dergeschichtliche Inhalt v. Gerhohs v. Reichersberg 1. Buche ü. die Erbschöpfung d. Antichristi. 1. Th. Leipzig: Hinrichs. 1 M.
VOLKMAR, G. Paulus von Damaskus bis zum Galatbrief. Zürich: Schröter. 1 M. 60 Pf.

HISTORY, ETC.

- BREARD, Ch. Journal du corsaire Jean Doublet de Honfleur, lieutenant de frégate sous Louis XIV. Paris: Didier. 5 fr.
CHOTARD, H. Le Pape Pie VII. à Savone. Paris: Plon. 3 fr.
ESSENWEIN, A. Hans Tirols Holzschnitt darstellend die Bezeichnung König Ferdinands I. mit den österreich. Erbprinzen durch Kaiser Karl V. auf dem Reichstage zu Augsburg am 5. Sept. 1550. Frankfurt-a-M.: Keller. 45 M.
KEUSLER, J. v. Zur Geschichte u. Kritik d. bauerlichen Grundbesitzes in Russland. 3. Thl. St. Petersburg: Ricker. 7 M.
KNOKE, F. Die Kriegszüge d. Germanicus in Deutschland. Berlin: Gaertner. 15 M.
LIBLIN, J. Belfort et son territoire: recherches historiques. Paris: Fischbacher. 10 fr.
ROUSSET, O. Le Comte de Gisors 1732-1758. Paris: Didier. 7 fr. 50 c.
SOULTRAIT, G. de, et F. THIOLLIER. Le château de la Bastie d'Urie et ses seigneurs. Paris: Vieweg. 10 fr.

PHYSICAL SCIENCE.

- HERTWIG, O. u. R. Untersuchungen zur Morphologie u. Physiologie der Zelle. 5. Hft. Jena: Fischer. 8 M.
PALŒONTOLOGIE française. Terrains tertiaires. T. 1. Echinides coquilles. Livr. 9. Paris: Masson. 6 fr.
STEIN, S. Th. Die optische Projektionskunst im Dienste der exakten Wissenschaften. Halle: Knapp. 3 M.

PHILOLOGY, ETC.

- BÜCHNER, G. Das altfranzösische Lothringer-Epos. Betrachtungen ü. Inhalt, Form u. Entstehung d. Gedichts. Leipzig: Thomas. 1 M. 50 Pf.
CHAIGNET, A. E. Essais de métrique grecque: le vers jambique. Paris: Vieweg. 6 fr.
DISSERTATIONES philologae Vindobonenses. Vol. I. Leipzig: Freytag. 7 M.
EUDOXI ars astronomica, qualis in charta aegyptiaca superest. Denuo edita a F. Blass. Kiel: Universitäts-Buchhandlung. 1 M.
HES, G. Curae Annæaneae. Pars 1. Altona: Schlüter. 80 Pf.
NEMESI Emezeni libri nepl phōsew anōrōnou versio latina. E libr. ms. nunc primū ed. et apparatu critico instruit C. Holzinger. Leipzig: Freytag. 6 M.
RÉGNIER, Ad. De la latinité des sermons de Saint-Augustin. Paris: Hachette. 5 fr.
SOWA, R. v. Die Mundart der slowakischen Zigeuner. Göttingen: Vandenhoeck. 7 M.

CORRESPONDENCE.

BURKE IN THE WEST INDIES (?).

Oxford: April 4, 1887.

Burke's letter of 1757, in which he acquaints his friend Shackleton with his intention of shortly visiting America, is quoted both by

Mr. Morley (*Burke*, "Men of Letters Series," p. 11) and Mr. Hunt (*Dictionary of National Biography*, vol. vii., p. 345). The rumour that Burke actually did visit America meets with very little credence from Mr. Morley.

It is perhaps only a coincidence, but it is a noteworthy one, that a certain Edmund Burke visited the West Indies during the obscure portion of the great statesman's life. The reader of Boswell's *Life of Johnson* and of his *Letters to Temple* will remember the cause célèbre of Mrs. Rudd and the two Perreaus. In *The Trials of Robert and Daniel Perreau* (London: printed by T. Bell, 1775) it is recorded that, among the witnesses called "for the character" of Daniel Perreau (p. 35, should be p. 40, the pagination being confused), was "Mr. Edmund Burke," whose evidence was as follows: "I have known the prisoner seventeen or eighteen years. I always had a good opinion of him. I have been with him in the West Indies and in England. He bore a general good character."

It seems then that an Edmund Burke was in the West Indies at the very time at which the Edmund Burke intended to be in America. It may be added that we can run down Daniel Perreau to the Island of Guadeloupe. On the trial, John Sullivan gave evidence that he had "known Mr. Daniel Perreau from the year before the last peace in Guadalupe" [*sic*]; and Peter Wolfe that he "knew Mr. Daniel Perreau about three years at Guadalupe during the last war."

Was the "Mr. Edmund Burke" who gave evidence in this extraordinary case identical with the great statesman? If so, we have discovered a clue to his history which may be of some value.

C. E. DOBLE.

THE FITZMAURICES OF IRELAND.

Mitchelstown, County Cork: April 1, 1887.

Irish people of all classes are bound to feel thankful to the Rev. H. S. Fagan for his advocacy of Irish manufactures in the ACADEMY of March 19. But what can he mean by writing of the Lords Lansdowne as "aliens" to Ireland?

Six hundred years ago the Fitzmaurices and their Fitzgerald cousins were described as more Irish than the Irish themselves; and the lines of Thomas Davis, in the present century, applied really as much to one family as to the other:

"The English monarchs sought, in vain by law and force and bribe

To win from Irish thoughts and ways this 'more than Irish' tribe."

In fact, they applied more to the Fitzmaurices than to Fitzgeralds: for the latter (Kildare earls), living in or near the Pale, preserved, at least, their English name; while the former, being Barons of Kerry in the wild West from 1180, were constantly called *Mac Maurices* or *Mac Morrishes*—sure sign of their thorough "naturalisation," and their adoption by the native clans of Ireland.

Between 1200 and 1660 there were nineteen Fitzmaurices, or Mac Maurices, Barons of Kerry. Two died young unmarried, four married Geraldines, one married a Zouche, sister to the Countess of Kildare (mother of Silken Thomas, executed for treason, *temp.* Henry VII.); while twelve married the daughters of native Irish chiefs, O'Brians, O'Connors, Mac Carthys, and Mac Mahons. The tenth Lord Kerry resigned his title and estates, and died a lay brother in the monastery of Ardfert founded by his ancestor in 1243. His son and grandson were both in rebellion against Queen Elizabeth, the latter burning his residence—Beale, or Beaulieu, Castle, near Listowel—lest it should fall into the hands of her soldiers. He was buried in Mucruss Abbey with his maternal uncle,

Mac Carthy Mor, Earl of Clancar. The twentieth Lord Kerry, who died in 1697, was the first of the long line who married an English wife, Constance, daughter of William Long, of Yorkshire. The eldest son of this marriage was Thomas, twenty-first Baron of Kerry, who followed James II. to France after the Boyne. In the preamble to the statutes of William III. for the re-settlement of Ireland he is named as one of the Irish noblemen who were then in exile, and who would receive pardon if they returned to Ireland and submitted to the Government within twelve months. This fact is not mentioned in the peerage books, old or new. Thomas, twenty-first Baron of Kerry, returned and accepted, as did others, those terms. In 1692 he married the only daughter of Sir William Petty; and in 1722 was created Viscount Clanmaurice and Earl of Kerry. The eldest son of this marriage had an only son, who became twenty-third baron and third Earl of Kerry, and who died childless in 1818. He was born at Lixnaw Court, in Kerry, and lived there in his youth, but sold the greater part of his large estates in Kerry. The youngest son of Thomas, Earl of Kerry, by Anne Petty, was the Hon. John Fitzmaurice, who eventually succeeded to her father's estates, and was created Baron Dunkerron, Viscount Clanmaurice, and Earl of Shelburne. By his wife, the daughter of his uncle, William Fitzmaurice, of Gallane, County Kerry, he had two sons—William, his heir, created Marquis of Lansdowne, and Earl of Wycombe in 1784, and John, ancestor of the Earls of Orkney.

Mr. Fagan writes with special emphasis of the Lansdowne marquises of 1798-1800 as "aliens." He does not seem to be aware that William Fitzmaurice, Earl of Wycombe, subsequently second Marquis of Lansdowne, was strongly suspected of complicity with the United Irishmen of those troubled years, that his conversation at Irish dinner parties and in private and public was carefully noted and reported by the castle agents, who dogged him night and day. He was an ardent advocate of reform and of Roman Catholic emancipation, and manifested the strongest interest in Ireland. Dying *s. p.*, he was succeeded by his half brother, Lord Henry Petty Fitzmaurice, who, on the death of his cousin above mentioned, in 1818, became also the twenty-fourth baron and fourth Earl of Kerry. The mother of the third Marquis of Lansdowne was a FitzPatrick—no "alien" name assuredly in Ireland, the family (originally *Mac Giolla Patrick*, the son of the disciple of Patrick) claiming to descend from Heremon, son of Milesius! a descent I do not venture to verify.

The present marquis, as we all know, is the grandson of this marriage. In the trumpery little party pamphlets and orations of provincial demagogues, which are too often accepted as authorities on Irish history by English and Irishmen, he is described as a Petty, while he is really a Fitzmaurice, twenty-sixth Baron of Kerry, by direct descent from Thomas Fitzmaurice, first baron of 1200-60, who, with his wife Grace Kavanagh, is buried near the great ruined altar of Ardfert Abbey, which he founded in 1243. Very few families in either island can show such a clear, unbroken, descent in the male line for nearly 700 years. To call the Fitzmaurices, Marquises of Lansdowne, "aliens" to Ireland, or members of the Petty family, because a Fitzmaurice, twentieth Lord of Kerry, married, nearly two hundred years ago, a lady of that name, and added her comparatively small estates to his own ancient and large inheritance, is surely a huge historical blunder. As well call the Stuarts, or the Bruces and Frasers, Normans and Bretons in 1887. As Mr. Fagan has visited Kerry, he ought to know that the greater part of north Kerry derives its name of Clanmaurice from Lord

Lansdowne's paternal ancestors, the "Clan-morishé" of the old Irish annals, and that the district is full of their ancient ruined castles.

Appropos of this, an old Milesian Roman Catholic lady, native of Kerry, not long deceased, told me that when the second Marquis of Lansdowne came one day in the first half of the present century to visit the ruins of Lixnaw Court in Clannaurice, and the fragment left to him of his ancient estate there, accompanied by his son or grandson, a little boy of twelve or thirteen, who bore the title of Earl of Kerry, a relative of hers with one or two persons walked with them over the lands. When the party were leaving the picturesque, ivy-covered ruins of Lixnaw, with its faint traces of wide pleasant gardens, canals, and pleasure-grounds lying around, the little Lord Kerry stooped down and filled his handkerchief with a grassy sod and earth, which he carefully tied up and carried off, evidently intending to convey it to Bowood, or at least to Lansdowne Lodge, Kenmare. This was not exactly the act of an "alien" to Ireland in heart and feeling.

I may add that Lord Lansdowne and his relative, Mr. Crosbie, of Ardfert Abbey in Kerry, who is also a descendant of the Fitzmaurices, are foremost in the encouragement of Irish manufactures and in the improvement of agriculture and agricultural stock.

MARY HICKSON.

THE ETYMOLOGY OF THE NAME "ZARATHUSTRA."

Manchester: March 24, 1887.

Scarcely two persons are agreed on the derivation of the name of the founder of the Mazdean religion, popularly known as Zoroaster, whose real name, however, was certainly Zarathustra, as preserved in the Avesta.

The fact is brought prominently back to mind in reading over the excellent English version of certain Avestic studies of Geiger and Spiegel, lately issued by the accomplished Parsi priest, Dārūb Dastur Peshotan Sanjānā (*The Age of the Avesta and Zoroaster*. From the German. Frowde, 1886). In this pamphlet, over six pages of small type are occupied in the discussion of the various etymologies proposed; about one-half being taken from F. Müller's very complete résumé in his *Zendstudien*.

It seems pretty generally agreed now (1) that the name is made up of two elements, Zarath + ustra; and that (2) the latter part is the Zend *ushtra* = camel; so that the name is formed on the analogy of Frashaostra, or the still commoner names in *appa*, like Kereçapa "having lean horses," or Greek *ἐλάφ-προς* &c. To this may be added (3) that the first element, Zarath, is almost certainly the weak stem of a present participle of a verb *zar*. But what is this *zar*? It has been variously explained as = Sanskrit *jar*, Greek *γῆρ*—"to grow old"; or = Sansk. *jar* = "to sing" (which is out of the question); or, lastly, by Müller, as = Sansk. *har* = *ghar*, "to glow, be wrathful." I must say that, to my mind, none of these verbs seems to give a satisfactory sense, any more than *zar* = Sansk. *har*, *hr*, "to seize."

With fear and trembling, I venture to throw out yet another suggestion.

Phonetically a Zend $\sqrt{\text{zar}}$ may, of course, correspond to either Sanskrit *jar* or *har*. But this does not quite exhaust the possible correspondences; for Zend has no *l*, and a Zend *r* may correspond to a Sanskrit *l*, as is so commonly the case. Thus, it is not impossible that a Zend $\sqrt{\text{zar}}$ might represent a Sanskrit *jal* or *hal*. Of these, there is said to be a root *jal* with the varied meanings of "to be wealthy," "to cover," and "to be numb or dumb." As regards *hal*, there appears also to be such a root, with the very definite meaning

of "to plough." This gives *halati vilekhane* ("ploughs in the furrow" in *Dhātāp*, 20, 7, as well as *halayati*, explained by Pāṇini as *halim grhnāti* (3, 1.21), and *ajahalat*; also as substantives *hala*, plough; *halin*, ploughman; the adjective, *halya*, arable, &c. (see BR, and others, s.v.). I cannot find any traces in the Eranian languages; but the root is well represented in the modern Indian dialects (Hindustani, *hal*, a plough; Gujarati, *hol*, &c.). So, perhaps, a Zend **zar* = *hal*, "to plough," is not impossible. I am aware that it is not easy to find parallel cases of *Z*, *r* = *Sk. l* "im Auslaute." I can only discover *skar* = "to spring," which Spiegel (doubtfully) compares with Sanskrit *śikhā* (*Vergleichende Grammatik*, p. 138), and his doubtful *gar* 5 = "to fall," which Justi compares with Sansk. *gal* (p. 139).

If the above could be maintained, Zarathustra might signify "(possessed of) ploughing camels." Certainly camels are sometimes used in the East for the purpose of ploughing—in some cases, indeed, yoked with smaller beasts (see, for example, the picture in Eber's *Egypt*, vol. ii., p. 161, English edition). Possibly the same may have been the case in ancient Eran, in which the camel played so very important a part as a domesticated animal. Anyhow, I submit the suggested etymology to the judgment of more competent authorities than myself.

L. C. CASARTELLI.

[In certain parts of India, where the soil is sandy (e.g., Rajputana), camels are habitually used for ploughing at the present time.—ED. ACADEMY.]

SHAKSPERE'S ACCENTUATION OF PROPER NOUNS.

Hampstead: March 31, 1887.

In "Cymbeline" the name *Posthumus* occurs about thirty times, exclusive of stage directions. It is therefore important to settle the position of the accent in *Posthumus* if the play is ever to be read aloud or acted. Happily there is no dearth of material for so doing, as it occurs twenty-two times in verse.

Nicholas Rowe was one of those Shaksperian commentators who think that the position of the accent in proper nouns varied according to metrical convenience. In fifteen of the twenty-two lines in which *Posthumus* occurs Rowe marks the accent on the second syllable (penult), leaving us to infer that he considers it to fall elsewhere in the other seven. How he wishes us to accent the word when it occurs in prose does not appear. Rowe having established the position of the accent by his fifteen marked instances, it is only necessary to deal with the remaining seven, which, according to the theory I am advocating, must also have the accent on the penult.

"It is your fault that I have loved, Posthu | mus," 1.2.74.

"The low Posthumus, alanders so her judgement," 3.5.76.

"Pisanio, thou that stand'st so for Posthu | mus," 3.5.56.

These three lines present so little difficulty that the omission of the accent over the vowel of the penult may probably be due to printers' blunders in my edition of Rowe (Routledge, 1848). I have not had the opportunity of referring to earlier editions of Rowe; but I find similar proofs of printers' carelessness in the omission of the accent in Reed (1803), where the accent is marked in 5.4.45, but not marked in 5.4.75.

There now remain four lines to be considered, the first of which presents no difficulty if we elide the *e* of *the*, and accent the first syllable of *exile*, as in 2.3.41:

"Since th' exile of Posthumus most retired," 3.5.36.

All difficulty is removed from the following line by the contraction of *residence*, and the suppression or elision of the final *us* of *Posthumus*, as in 3.6.76 (one of Rowe's marked lines):

"The residence of Posthumus: so nigh, at least," 3.4.150.

The two remaining lines are given by Ritson (in Reed, vol. 18, p. 522, 1803) as proving that Shakspeare knew the quantity of the penult of the superlative *postumus* to be short; therefore Ritson would seem to have put the accent on the penult in all the other twenty lines. But the first of these lines is exceptional in length, not in accentuation. Rowe omits *Leonatus*. The accent falls easily on the penult of *Posthumus*, whether we make *protection* four syllables and pronounce the *him*, or prefer to make *protection* only three syllables and read the pronoun-complement of *calls* as absorbed in the verb (as sometimes happens):

"To his protection; calls him Posthumus Leona | tus," 1.1.41.

The last and most difficult line is of exceptional character—interjectional:

"Struck the maintop!—O Posthumus! alas," 4.2.320.

That this line will scan very well as a trochee followed by four iambuses is beyond dispute; and those who elect so to scan it must accent the first and third syllables of *Posthumus*. Similarly, notwithstanding the marking of Rowe and others, the accent might be put on the first and third syllables in 3.4.4 by contracting *there is to there's*; in 3.5.62 by making *desired* three syllables and *Posthumus* only two; in 3.5.87 by amalgamating the complement *it* with its verb *find*; and in 5.5.218 by reading *I'm for I am*. There appears to me no more difficulty in getting the accent off the penult in these four marked lines than in getting it on to the penult in those that the editors have left unmarked. But although I admit that 4.2.320 may be read as ending in three iambuses, I should have the strongest objection to so reading it. Did Imogen know her husband's name or did she not? In the same speech twelve lines above (4.2.308) she accents the penult of his name, and it appears to me incredible that Shakspeare should have let her forget it in the course of twelve lines. Therefore, I maintain the line must end in trochee + iamb. Two trochees in a line are by no means uncommon; and surely here, if anywhere, we may expect the even flow of the regular iambic line to be broken by the introduction of the trochee. The horror of the situation is represented by the broken rhythm.

The editors have much to say about Shakspeare's ignorance of Latin as shown by false quantity. To my mind his accenting the penult of *Posthumus* proves nothing as to his knowledge of Latin quantity. We have no means of determining whether he pronounced the vowel of the penult long or short. Using the word as a personal name, he adopted the etymology currently believed in—*post* and *humus*; and to emphasise the meaning applicable to the character (*Posthumus Leonatus*), he placed the accent on the penult—consistently and invariably. This appears to me the simplest explanation of the matter.

The numbers of the lines are given from *The Royal Shakspeare* (Cassell).

BENJAMIN DAWSON.

THE NAME "OXFORD."

Bristol: April 4, 1887.

I look upon the name as transmitted traditionally through the mouths of those who have been using it for their daily purposes of life,

through from ten to fifteen centuries, to be a better text of it than that of Domesday, or the other written examples which Mr. Stevenson calls "the original form" of it. It comes from an issue much nearer the source. This career has no doubt qualified it; but it has escaped pedantic meanings that may have been infused into it by the ingenuity of clerkship, analogous to canting heraldry. The names of rivers have had much more to do with such matters than the most trivial and ordinary uses of bucolic life. If I had been a Celtomaniac, I would have rested upon the Welsh form, "Rhydy-chain," which I believe would have thrown me directly into your correspondent's embraces.

As to Tewkesbury, Mr. Stevenson may see what perhaps he would call an "original form," which it is not—but, perhaps, better than Domesday, and still better than William of Malmesbury—among the Additions, p. 584, second edition of Weever's *Funeral Monuments*—"Theotishbyrg." For which I refer again to what I wrote before, as I do also to what I said about Abban. Attentive reading is better than reprinting.

Mr. Hoskins-Abrahall, by his Latin imprecation, confesses alliance with me, but he says "Isis" is but an artificial name. Is he sure of this? It is more likely to be a variety of the frequent "Ouse," which has left a jetsam in "Oseney." There is an Ouse in Sussex, having on its banks "Isfield," "Lewes," and "Southease," within its short course: not to speak of "Uckfield," which may pair off with our "Ock."

THOMAS KERSLAKE.

London: April 2, 1887.

Why are we told that the name "Oxene-ford," as found in Domesday, must have been the "original form"?

I quite admit that the use of *ox* or *oxen*, in this connexion, is justified, but it is not of necessity primitive. Prof. Skeat quotes "*oxa*, plural *oxan*," as the true form, where *oxene* is Middle English; and, certainly, the castle mound at Oxford is early Saxon, if not British.

I have the following Celtic forms:—

1. "Caer Penhalgoed"; this I would connect with Headington and the upper part of Oxford, where the ground forms a peninsula, a spit or headland between the Cherwell and the Isis.
2. "Rhydychain," a counterpart to the Domesday form, meaning "Oxford."
3. "Caer Wysog," a term of watery omen; which seems to apply to the confluence of waters about Oseney, Binsey, Hinksey, all of which I take to have been at one time isolated sandbanks, protruding amid the wide waste of waters.

I propose to account for the transition meaning of Oxene by the Roman portway which ran southwards in this direction from Heyford; at Kirtlington it joined the Akeman street from Bicester to Cirencester. It is contended that this thoroughfare crossed the Portmeadow at a fordway, which points directly to Cumnor, Wantage, and the Berkshire Ridgeway; but I do not connect the names. Portways are found all over Britain; and I connect them with the Latin *portare*, as meaning a line for traffic, in contra-distinction to the imperial highways, maintained for troops and couriers. The portmeadow is local, so to speak, a town meadow, or fair-mead, as found elsewhere.

My point is that these Portways, Ridgeways, &c., were freely used by drovers; but all this sounds late, for the ancient Britons, who navigated the rivers in their coracles, had no cattle fairs to draw Highland drovers southwards with their beasts. But these ancient Britons named their rivers. So with regard to

Oseney, why not Ousen-ey, *i.e.*, "ey," an island, *ouse*, a river name; we have

Ousby, *cf.* Oseby
Ousden
Ouseburn, *cf.* Osbourn-by } = Ouse, Usk, Ock,
Ousefleet, *cf.* O-Springe } Isis, Ixa, &c.
Ouseley

Under improved navigation the Thames or Isis is now known as the *old* river at Oxford, and a dirty hole it is in parts. A. HALL.

"THAMES" AND "TAME."

Oxford: March 31, 1887.

The oldest forms of these names occur respectively as "Tamesis" and "Tam" or "Tame" (as in "set Tame" of the Anglo-Saxon Chronicle, A.D. 791). The present mode of spelling may, perhaps, be due to the following cause. Prof. Earle (if I am not mistaken) has referred "Tackley" (Oxon.) to "set-âc-lea" where the prep. "set" is untranslated; hence the collateral forms of "Tackley" and "Oakley." Now, just as "Tackley" or "Taclea" was known at an early period to be derived from "tac-lea" (set-âc-lea), why should not "Tame" at the same time have been considered as a derivation from "t-âme" for "set-âme," which in its turn was regarded as a corruption of "set-hâme" (=at the "homestead, &c.")? If this assumption be correct then the change from "Tame" to "Thame" is accounted for. The river which was thought to owe its name to the town then became the "Thame" (originally "Tam") and "Tamise" (Temese) became "Thames" (Themese) by assimilation to "Thame."

E. SIBREE.

TOOTHACHE CHARMS.

Western Mail, Cardiff: March 22, 1887.

In the ACADEMY of March 19 was published a Staffordshire charm for the toothache. Allow me to point out that the charm is a common one, and that various versions of it are in existence. From *Y Gwylieddydd* ("The Watchman") for May 1826 I extract the following:

"*Suyn rhag y Ddanodd, a roddwyd y llynedd gan Offeiriad Pabaidd, yn Swydd Cork, yn Iwerddon: 'Fel yr oedd Pedr yn eistedd ar faen Mynor, Crist a ddaeth atto, ac efe yn unig: Pedr, beth ddarfu i ti? Y ddanodd, fy Arglwydd Dduw. Cyfod, Pedr, a rhydd fyddi. A bydd pob dyn y dynes iach oddiwrth y ddanodd, y rhai a gredant i'r geiriau hyn. Yr wyf fi yn gwneuthur yn enw Duw' (Gwel y Theol. Quar. Review, rhif 2, tudal 486-487).*"

Of this a rough translation would be:

"A charm for the toothache which was given last year by a Catholic priest in county Cork, Ireland: As Peter was sitting alone on a marble stone, Christ came to him and said: 'Peter, what is the matter with you?' 'The toothache, my Lord God.' 'Arise, Peter, and be free, and every man and woman will be cured of the toothache who shall believe these words. I do this in the name of God' (See *Theol. Quar. Review*, No. 2, pp. 486-487)."

A somewhat similar charm, of which the following is a translation, appears in *Meddygon Myddfai*, pp. 276-7:

"Saint Mary sat on a stone, the stone being near her hermitage, when the Holy Ghost came to her, she being sad. 'Why art thou sad, mother of my Lord, and what pain tormenteth thee?' 'My teeth are painful, a worm called megrim has penetrated them, and I have masticated and swallowed it.' 'I adjure thee, by the Father, and the Son, and the Holy Ghost, the Virgin Mary, and God the Munificent Physician, that dost not permit any disease, dolour, or molestation to affect this

servant of God here present, either in tooth, eye, head, or in the whole of her teeth together. So be it. Amen.'"

GEO. H. BRIERLEY.

Combe Vicarage, near Woodstock: March 19, 1887.

I supplement Miss Hickey's letter in this day's ACADEMY with the following, in *Notes and Queries* (1st Series, vol. x., p. 220), headed "Orkney Charms":

"Toothache is by the country people called 'the worm,' from a notion they have that this painful affection is caused by a worm in the tooth or jaw-bone. 'Wormy lines' are written on a slip of paper, which is sewed into some part of the dress of the person affected, and must be carried about the person as long as the paper lasts:

'Peter sat on a marble stone weeping;

Christ came past, and said, "What alleth thee, Peter?"

"O my Lord, my God, my tooth doth ache."

"Arise, O Peter! go thy way! thy tooth shall ache no more."

J. HOSKINS-ABRAHALL.

"MANYONERER."

London: March 25, 1887.

May I call attention to a curious old word denoting a man working with pick and spade, like a modern "navvy"—"Manyonerer" or "Manionerer"? The word occurs several times in the muster rolls of the army raised by Edward IV. for his expedition to France in 1475, and the meaning is pretty clear: "Pro vadiis xxxv hominum laboratorum vocatorum Manyonerers Casters of Dyks and Trenches, &c."—*Fœdera* xi., 847. Again, on the Teller's Roll, Mic. 14, Edward IV., we have payments for "Manionerers." Several etymologies suggest themselves, but I leave them to professed students of English. J. H. RAMSAY.

APPOINTMENTS FOR NEXT WEEK.

WEDNESDAY, April 13, 8 p.m. Shelley Society: "The Revolt of Islam," by Mr. A. Galt Ross.
8 p.m. Microscopical: "New Species of Rotifera," by Mr. P. H. Gosse.
THURSDAY, April 14, 8 p.m. Athenæum.
FRIDAY, April 15, 8 p.m. Philological: "Pall Miscellanies," by the Rev. Dr. R. Morris.
SATURDAY, 3.45 p.m. Botanic: General Meeting.

SCIENCE.

PHILOLOGICAL BOOKS.

Sources of the Etruscan and Basque Languages. By Robert Ellis. (Trübner.) This is one of the books that make one think sadly of the amount of wasted energy there is in the world. Mr. Ellis was a man of great learning and industry, but he devoted his powers to philological researches without having first learnt the elements of the scientific method. His posthumous work resembles those he had previously published on the Etruscan question, and like them is distinguished by extensive erudition and a total ignorance of the method of linguistic science. He holds to his old opinion that Etruscan was in the main a Thrako-Armenian language, but he adds to this that he believes it to contain Basque or Iberian as well as African elements. The latter part of the book is occupied with an attempt to connect Basque with the Caucasian languages, and on the strength of this to establish the existence of a single linguistic family extending from the Caucasus to the Pyrenees. But where the method is unsound, the results must necessarily be unsound also.

Astrology in the Apocalypse: an Essay on Biblical Allusions to Chaldean Science. By W. Gershom Collingwood. (Orpington, Kent: George Allen.) This interesting little book is

the outcome of some lectures given by the author at the Kendal Literary Institute on Chaldaean Astrology and the Constellation-Figures; and we are glad to notice that, instead of repeating the familiar platitudes and exploded history which generally do duty on such occasions, Mr. Collingwood has made himself acquainted with modern scientific authorities. Indeed, so far as ancient Babylon is concerned, the work is almost entirely based on Prof. Sayce's translations of star-tablets, and the researches of Mr. Robert Brown. Thus, "the scheme offered (p. 77) as a probable reconstruction of the constellation-figures of the Chaldaeans," is nearly an absolute reproduction of that suggested by Mr. Brown in his *Eridanus*, which latter is the only one of the kind known to us. While the author does justice to Babylonian astrology, we may remind him that it is high time the Egyptians were left to build their pyramids by themselves, and not, according to "the cleverest guess that has been made" (p. 102) on the subject, "under Chaldaean influence." Any "Chaldaeans" who may have entered Egypt in pyramid-building times were quite unfitted to give instruction, inasmuch as (probably owing to the hurry of their journey) they had left behind them their language, literature, religion, and, above all, their speciality—the old constellation-figures, introduced by the Greeks at a vastly later period. Mr. Collingwood will also do well to remember that stellar identification is necessarily slow and tentative; and that various conjectures, even of scholars (e.g., Oppert's idea, quoted at p. 35, that the sun was called "the star-doubly-great" and "the star-doubly-small!") cannot now be maintained. The *Bartabba-galgal* ("Great Twins") are probably Castor and Pollux; and there is no doubt (*vide* p. 50) that the *Kakkab-girtab* is "the constellation of the Scorpion." Assyriology is but indifferently supported at present in England, and Mr. Collingwood will do well to continue his researches, using due caution. As to his Apocalyptic speculations, we have not space to consider them; we also bear in mind the remark of a great bishop—"This field is so wide that a man may soon lose himself in it." The book contains an excellent index.

The Aryan Maori. By E. Tregear. (Wellington, N.Z.: Didsbury.) Mr. Tregear has revived Bopp's theory of the Indo-European relationship of the Polynesian languages; but arguments which seemed plausible in the time of Bopp will not pass muster in the present advanced stage of linguistic science. Mr. Tregear attempts to prove that the Maoris of New Zealand are akin to the Aryan Hindus, by an appeal to the evidence of language and mythology. Unfortunately, his knowledge of comparative philology is very elementary, as is shown by the numerous errors of detail with which his book abounds. Thus, he supposes that the *Rig-Veda* was written about 2400 B.C., and that "Sanskrit was spoken in India until about the fifteenth century before Christ"; that "in the early forms of all languages a paucity of letters is observable"; "that women was once *gnomen*," and "that the Greek *onoma* had the *g* sound"; that the Greek *poros* is allied to the English *bogey*, and an imaginary Aryan *po* (!) "the bull"; that the Semitic termination of *Leviathan* is connected with the Sanskrit *tan*, "to stretch"; that the sounds of *s*, *l*, and *b*, were unknown to the parent-Aryan; that "*g* was quite a lately-invented letter"—letter being confounded with sound; and that "*g*, as in *quis*, *quatuor*, &c., was always pronounced as *kis*, *katur*, &c." Such statements prove that Mr. Tregear has, as yet, everything to learn before he can attack a linguistic problem with any chance of success. When he knows a little more about scientific philology, he will understand why it is im-

possible to compare a group of languages which has a grammar like that of the Polynesian dialects with the highly inflectional grammar which has characterised Indo-European speech from the earliest period to which we can trace it; or why, again, comparisons between the vocabulary of modern dialects, whose earlier history is unknown, and that of a language spoken two thousand years ago, must necessarily be fallacious. As, however, comparative philologists have now come to the conclusion that the primitive home of the Aryan race was not in Asia, but in the Baltic regions of Europe, a good deal of Mr. Tregear's reasoning is deprived of its major premiss.

Les Noms Topographiques devant la Philologie. Par Ferd. Pennier. (Paris: Vieweg.) M. Pennier has made a great discovery. Local names were given by the earliest settlers. Water is the first necessary of life. People settled only where it could be had. Therefore, local names describe the character of the water supply. The Celts were the first settlers in Western Europe. Hence all local names are derived from seven Celtic roots, *av*, *ac*, and *dour*, which designate "water," and *is*, *don*, *ir*, and *cam*, which mean "shallow," "deep," "long" and "winding." Science now comes into play. By the processes of aphaeresis, synaeresis, antithesis, metathesis, diaeresis, syncope, apocope, and general metaplasm letters may be dropped, added, changed or transposed, as may be convenient. By such simple means the modern French forms of geographical names can be explained with ease and certainty. M. Pennier proceeds to give several hundred examples of this process. "It is high time," he says "that the venerable folly of explaining the name of France from a German word meaning 'free' should be exploded." Nothing can be simpler. By aphaeresis and antithesis we get the *F* from *av*, *r* from *ir*, *an* from *don*, *ce* from *ac*. Thus *F-r-an-ce* means "long water, deep water." *Voilà tout*. Is not the Seine deep and long? Again, *Baden* is celebrated for its baths; and *av* means water. Invert the letters by metathesis and we get *va*, change *v* to *b* by antithesis, and it becomes *ba*, change *don* to *den*, also by antithesis, and we have *Ba-den*, "deep water." What can be more appropriate? *Castille* has nothing to do with castles. By metathesis and antithesis the several letters of *Ca-s-t-il-le* are obtainable from *ac*, *is* and *ir*, and we get "long water, long shallow water." With equal certitude the names of Scotland, Sweden, Switzerland, and Saxony, are all shown to mean "long water," and so on, all over Europe. At first we thought the book was an elaborate joke; but M. Pennier is evidently serious, and his book must be reckoned among those curiosities of pseudo-scientific literature which comprise *Our Inheritance in the Great Pyramid*, the productions of the Anglo-Israelites, and the treatise on the Peruvian Hittites by Dr. Hyde Clarke.

A NATIVE WRITING IN FORMOSA.

THREE writings seem to have been known in Formosa: (1) The Chinese characters, the knowledge of which was brought by the Chinese immigrants and conquerors, and of which the influence is still increasing; (2) the Roman writing, which was introduced by the Dutch conquest in 1623, and which died away at the beginning of the present century; (3) a native alphabet, about which I have to submit the following notes and remarks.

Lorenzo Hervas, in his celebrated *Catalogo* (1784), states that the inhabitants of Formosa possessed an alphabet of their own, written, like the Chinese characters, in vertical columns placed from right to left. This inexact statement probably arose from a combination

of two former statements: the one about the real existence of an indigenous alphabet in the island, as we shall see hereafter; the other concerning the use by the natives of the Chinese characters as shown by several Formosan MSS., which were exhibited at the last meeting of the Royal Asiatic Society.

Psalmazar, the author of the well-known fictitious description of Formosa in 1704, gave in that work an alphabet of sixteen letters composed of twenty-one characters. It has been generally supposed that these were nothing more than another freak of his imagination, like the palaces, altars, costumes, and moneys which figure in the same book. But Psalmazar must be exempted from this accusation, as we shall see directly.

Among the splendid collection of types in the Imperial and Royal Printing Office at Vienna is a Formosan alphabet, composed of sixteen letters, with five variants, making twenty-one altogether, whose genuineness has been doubted because it is exactly similar to that given by Psalmazar. Inquiry at Vienna elicited the fact that the twenty-one types were cut especially for the Alois Auer'sche *Vaterunser Sammlung* which this celebrated establishment printed in 1847. They had been taken by the compilers from the collection of Paternosters made by Benjamin Schulze at Leipzig in 1748. On referring to the splendid work of Auer, I find there, besides the alphabet, two versions of the Paternoster in Roman characters—No. 205 beginning with *Diam-eta Ka tu Vullum*—"Father our who in heaven"—borrowed from the *Katechism* in the Sinkan language, published at Delft in 1645 by Rob. Junius; and No. 206 beginning with *Rama-jan Ka itou Tounnoun*, borrowed from the *Formulier* in the Sideic language of Dan. Gravius (1662). In the well-known work of Benj. Schulze (p. 114) there is a special plate giving the Formosan Paternoster in this very same alphabet, written from right to left in horizontal columns. On reading it, I find it to be the text beginning *Diam-eta*, &c., which proves to be that of Rob. Junius's version. This might suggest that the text in this character was given by Junius, and therefore would establish the authenticity of the alphabet on a better footing, inasmuch as Psalmazar, who was not acquainted with the work of Junius, made by himself a version of the prayer which he would have written in the so-called Formosan character, this alphabet had been invented by him. But these are difficulties in the way. The text (from Junius) in Roman, and that in the foreign character, disagree in a few points, while they agree all through in dividing wrongly the original text. It happens several times that a new sentence begins with words belonging to the previous one, which ought to have been left with the line above. Benjamin Schulze's authority for the text in Roman characters is John Chamberlayne, in his *Orat. Dominic. clii. ling.* who, in his turn, quotes Job Ludolph, whose work I have not seen. Unhappily, I have not the means of verifying what is said by Junius himself in his little book, which is extremely scarce, and does not exist in any of the libraries to which I have access. The title is given in Adelung's *Mithridates*, i. 578, as "Soulat i A.B.C. u.s.f. Katechismus in Formosanischer Sprache, door Rob. Junius, Delft, 1645, in-12, s. 24." Schulze gives in his work on Formosan numerals a notice of the language and the alphabet (i., pp. 205, 104-105, and 103). With the exception of the latter, these data may have been borrowed from Psalmazar himself; but I think that they come from the same faulty source, apparently Spanish, from which the celebrated forger derived his information. But the alphabet is more complete than that of Vienna, which only came from Psalmazar.

It is made up of twenty letters, each having three forms, which differ only in the case of eight letters. The order of its arrangement is peculiar. It is neither Semitic nor Indian; and the squareness of the shapes, like that of a monumental writing, is remarkable. It runs thus: *a, m, n, t, l, s, v, b, h, p, k, o, l, x, d, z, e, f, r, and j.* In the Palmanazar-Vienna alphabet *s, x, z, and f* are missing.

The similarities presented by these characters with other alphabets are ill-defined. First, I must observe that the multiplicity of forms in several cases, such as *t, h* or *ch* and *p*, recalls the similar phenomenon in some of the Indonesian alphabets, contractions of former ones more rich than was required by the phonetic wants of the languages to the rendering of which they have been applied. The Formosan alphabet so-called presents only faint and perhaps occasional affinities with the Ylocana of the Philippines, and, curiously enough, also with the Arabic characters, while greater and more numerous similarities are found with the square Pali characters of Burma. But these latter similarities are not such as could be expected in an alphabet of regular derivation or descent, and do not exist for more than half of the letters. Therefore, there are *ipso facto* reasons to believe that the adaptation of the Formosan alphabet is not a fact of simple transmission and intercourse. Add to this, the Semitic direction of the writing in horizontal lines from right to left, contrary to the practice of the Indian alphabets. The mere statement of this fact suggests a hypothesis which is, perhaps, a right guess at the solution of the problem, inasmuch as it would imply somewhat of a repetition of a curious event which has happened elsewhere. The Gabeli Tana, the modern alphabet of the Maldives, which is said to have been introduced when those islands were reconquered by the Mohammedans from the Portuguese, is composed of the nine Arabic ciphers, followed, apparently, by the old Telugu-Canarese numerals. If such an adaptation has been made in the Maldives by Mohammedan traders, why should not another sort of adaptation have been made by the same people in Indonesia, and thence imported into Formosa? In the latter case the adaptation should have included a good number of Indo-nesian letters, and the process of making the alphabet would explain the similarities as well as the divergencies.

I am not aware that the matter has been investigated by any of the scholars who have made researches about Formosan matters in particular, nor by those who have made alphabets and writings their special study. It seems to me, however, that the question is worthy of the attention of future travellers and enquirers. The existence of the writing appears to be a fact. In his official report of 1871 Mr. Charles Le Gendre, United States Consul at Amoy and Formosa, states that he had in his hands documents from the Baksa tribes, twenty-three miles east of Ta-Kao, written in foreign characters. The statement looks as if the said documents were entirely written in a native writing; for, if in Chinese or Roman characters, Mr. Le Gendre would not have used the expression "foreign characters."

On the other hand Mr. G. Taylor, in his interesting notes on the aborigines of Formosa, chiefly of the South, published last year, has disclosed a curious reference to writing in the traditions of the Amias, on the East coast down to the South Cape. This people say that their ancestors were the crew of a large ship wrecked on the coast, an event which must have happened a long time ago, as they appear to have been a local tribe in Formosa for several hundred years. They have a vague idea of lands and peoples where intercourse is maintained by means other than vocal language.

"This," says Mr. G. Taylor, "is the only trace in South Formosa of any original idea of writing. Some state that the principal chief had manuscript books in his possession; but he has denied this to several Chinese. Still the denial might have been caused by a fear that the enquirers might wish to deprive him of them."

On several of the Formosan MSS. sent by Mr. Colborne Baber, and on one of those at the British Museum, some native witnesses and parties in the contracts have appended some marks or signs next to their names written by the scribes in the Roman and Chinese characters. I had at first some hope that the various signs might prove to be related to this writing, and be monograms like those made use of by the Ainos, but a close examination has convinced me that they are nothing of the kind. They have no regular connexion, such as characters of a writing should have, with the written names. They are simply fancy marks made by illiterate people, and are not related to the alphabet under consideration. I leave the problem unsolved, with the hope that further research in the island will lead to its solution. Perhaps some readers of the ACADEMY may throw light on the matter.

TERRIEN DE LACOUPERIE.

CORRESPONDENCE.

BOTANICAL LABORATORIES.

Glasgow: April 2, 1887.

While agreeing with your reviewer of "Botanical Books" in many of the remarks published in the ACADEMY of April 2, I must emphatically protest against his statement that "England has at present only two physiological laboratories in which important work is being done under competent guidance—at Cambridge and in London." In the strict letter this may be correct, but it naturally conveys an impression which I maintain to be erroneous. In the first place, which of the laboratories in and about London does he distinguish as being controlled by a competent guide? Is it that at University College or South Kensington; or does he refer to the Jodrell Laboratory at Kew, from which (though there is no "competent guidance") a larger amount of work has been produced in recent years than from any single laboratory in the country? Perhaps the laboratory at Coopers Hill is too recently established, and too far from Charing Cross, to be the recognised one. Again, the botanical establishment at Oxford is not mentioned; whereas, in point of compactness and equipment—in library, herbarium, museum, garden, and laboratory—it would be difficult to find its equal on the continent. A few lines higher the reviewer has spoken of Prof. Balfour in such terms as to leave no doubt of his being considered "competent." If "England" be used in a restricted sense, I have little cause to complain that your reviewer has left the Scotch universities out of account.

Insufficient recognition of honest efforts is quite as dangerous to real progress as too high praise. While I would be among the first to admit that much remains to be done in improving our laboratory accommodation and the quality of the work which is done, still I feel that a broad statement such as that of your reviewer is calculated to discourage rather than assist progress; while by its appearance in a widely-read paper such as the ACADEMY, it is apt to put the representatives of the science in this country in a false position among their foreign colleagues.

F. O. BOWER.

GOEBEL'S "GRUNDZÜGE."

Oxford: April 2, 1887.

You will greatly oblige me, if you can give me space in your columns to say in connexion

with your notice of the English translation of Goebel's *Grundzüge* in the ACADEMY of to-day, that the credit of supplying whatever additional matter has been thought requisite in the shape of notes and glossary, and of determining the form which the terminology should take in the translation, belongs entirely to the editor, Prof. Bayley Balfour.

THE TRANSLATOR.

EMENDATION OF A PASSAGE IN THE "DIVYĀVADĀNA."

Wood Green.

"Kūtāgāre cāyivā tvam nirvāte sparṣitāgate āsino vrikshamūleshu kaccin na paritāpase."

(Div., p. 559, l. 12.)

Sparṣitāgate, as it stands in the passage quoted above, is hopelessly unintelligible; and the interesting notes at the end of the *Divyāvadāna* offer no solution of the difficulty, though a very slight alteration would suffice to make sense.

Bearing in mind, as pointed out in the ACADEMY, March 27, 1886, p. 222, that Northern Buddhist texts often contain Sanskritisations of Pāli forms, we must turn to Southern Buddhist texts for help in amending what is obviously a corrupt or false reading.

Nirvāte is plain enough, and corresponds to Pāli *nivāte* (= Sanskrit *nivāte*). Childers does not register *nivāta* in the sense of "sheltered," but assigns to it the meaning of "lowliness," though "calmness" would be more in accordance with the etymology of the word. *Nivāta*, however, does occur in Pāli texts in the sense of "shelter'd (from the wind)":

"Channā me kūtāka sukkhā nivātā."

(Thera-Gāthā, st. 1; see also 51-54.)

Sparṣitāgate appears to correspond to Pāli *phussitaggale*. This compound, not given by Childers, seems to mean "with well-finished bolts," hence "well-secured." It occurs in *Thera-Gāthā* (st. 385):

"Mā sītena pareto vihaññittho; pavisa tvam vihāram phus[s]itaggalam."

But what is more important to the elucidation of the passage quoted from the *Divyāvadāna* is the occurrence of a similar expression in two passages in the *Anguttara-Nikāya*:

"Kūtāgārāni . . . nivātāni phussitaggalāni."

(iii. 1, p. 101.)

"Kūtāgāram . . . nivātam phussitaggalam."

(iii. 34, p. 137.)

(See Childers's note on a passage in the *Mahāvamsa*, 124, s.v. *phassito*.)

With these passages before us we cannot go far wrong in restoring the text by reading *sparṣitāgate* for *sparṣitāgate*.

R. MORRIS.

THE HEBREW INSCRIPTION AT RIVA.

Vienna: March 29, 1887.

With reference to the note in the ACADEMY of March 19 (p. 206), announcing the discovery of a Hebrew inscription at Riva dated A.D. 620, allow me to state that the true date is A.D. 1133. The inscription was found by Baron A. von Kremer, and it will be published in a forthcoming number of the *Wiener Zeitschrift für die Kunde des Morgenlandes*.

D. H. MÜLLER.

SCIENCE NOTES.

MR. EDWARD WOODS, President of the Institution of Civil Engineers, will give a *Conversazione* on Wednesday, May 25, in the South Kensington Museum, by the permission of the Lords of the Committee of Council on Education.

WE have received—through the English agents, Messrs. Trübner—the third part of the first volume of the new series of the *Proceedings*

of the Linnean Society of New South Wales (July–September, 1886), a goodly volume of nearly 400 pages, containing an interesting series of articles on various branches of biology. Messrs. Ramsay and Douglas-Ogilby contribute three ichthyological memoirs on the genera *Xiphias*, *Chilodactylus*, and *Sciaena*; and Mr. Fletcher continues his elaborate article on the Australian earthworms. Insects, as heretofore, occupy the largest share of the volume. Mr. M. G. Masters continues his list of Australian beetles, bringing up the number (to the end of the weevils) to 5,624; Mr. MacLeay monographs the Australian genus *Liparetrus* (97 species, more than half being now first made known); Mr. S. Olliff continues his memoir on the *Staphylinidae* of Australia; and Mr. Meyrick contributes two memoirs on Australian moths. Dr. Katz gives two valuable articles on the bacteriological examination of the Sydney water and on a bacterium obtained from wheat-ensilage. In botany an excellent article on the orchids of the Mudgee district (57 species), by Mr. Hamilton; and on a species of *Eucalyptus* and on the genera *Lindsaea* and *Crowea* by Dr. Woolls; and Prof. Stephens communicates a note on a labyrinthodont fossil from Cockatoo Island, Port Jackson.

THE *Matériaux pour l'histoire de l'homme*—a journal well known to all students of prehistoric archaeology—has commenced a new volume, the twenty-first, under the editorship of MM. Cartailhac and Chantre. The volume opens with a well-illustrated paper by M. Marcelin Boule, entitled "Nouvelles Observations sur les puits préhistoriques d'extraction du silex de Mur-de-Barre." Two years ago the author published a description of these pits, which are situated in the Department of Aveyron; and another visit last autumn enabled him to extend his observations and confirm his previous conclusions. The pits were sunk for the purpose of obtaining flint in neolithic times, like Grimes's Graves and the pits at Cissbury in our own country. The rock was worked with picks made from the antlers of deer, and probably also with wooden tools, now perished.

PHILOLOGY NOTES.

WE hear that Ibrahim Al-Yaziji, of Beyrout, son of the late Nasif Al-Yaziji, has almost ready for the press the *Divan* of Motenabbi, with commentary.

M. MENANT has followed up his charming little volume on *Les Langues perdues de la Perse et de l'Assyrie*, which deals with the decipherment of the Persian cuneiform inscriptions, by an equally charming little volume on the history of the excavations in Assyria and Babylonia, and the interpretation of the inscriptions revealed by them. One of the most romantic chapters in the history of discovery has thus found at last a worthy chronicler. The book, in spite of its small compass and popular form, has involved a large amount of research, and contains much that will be new, not only to the general public, but to the Assyriologist as well. Papers and pamphlets long since forgotten, or hidden in extinct periodicals, have been examined for the purpose; and justice has been done to the memory of de Saulcy, whose pioneering efforts in the decipherment of the Assyrian texts have never hitherto met with their rightful recognition. The two volumes form part of the "Bibliothèque orientale elzévirienne" (Paris: Leroux), and deserve a place in the Englishman's library by the side of M. S. Reinach's *Conseils aux Voyageurs archéologues*, noticed some while ago in the ACADEMY as having appeared in another series of the same enterprising publishers.

THE *Philologische Wochenschrift* for March 26, contains a full review by O. Seyffert of Usinger's *Plantus*. All students of *Plantus* should read it.

MEETINGS OF SOCIETIES.

SOCIETY OF ANTIQUARIES.—(Thursday, March 24.)

THE President in the Chair.—Dr. Sparrow Simpson read a paper on two inventories of the plate and vestments belonging to St. Paul's Cathedral in 1245 and 1402. The former, which is fifty years earlier than that printed in Dugdale's *Monasticon*, is written on the fly-leaves of a volume called *Statuta Majora*. The latter, which has only recently been discovered, is a thin vellum book. Dr. Simpson gave a brief account of the contents of the earlier list, consisting of gold and silver gilt chalices, the donors' names and the figures on the pattern being stated. One chalice was of Greek work, and there was one gold reed for drinking through, a method of partaking of the cup used by the pope. There were also many cruets, censers, ampullae, poma for warming hands, chresmatatories, candelabra, &c. The shrine of St. Erkenwald was of wood plated with silver, decorated with images, precious stones and rings; that of Mellitus was surmounted by an angel of copper gilt. These two shrines stood side by side over the great altar. Another was of crystal, containing ribs of St. Lawrence. Among the relics are noted—hair of the Virgin Mary, a tooth of St. Vincent, arms of Oswald Mellitus and Osieth, a finger of Oswald, and St. Edith's pillow. The pastoral staves include that of Bishop FitzNeale (1189–1198) set with amethysts, the precentor's staff of ivory and silver set with stones, and the *baculus stultorum*. There is also a mitre for the Boy Bishop "of small value," and a cope for him among the eighty enumerated. The morseas, chasubles, tunics, dalmatics, sandals, gloves, chairs and cushions, are also catalogued. The books comprise a Bible (*Anglica littera*), with Hebrew and Greek alphabet on the back, another *Scottica littera* and the *Passionarium pilosum*, so called from its cover. Only one book in the inventory is still in the possession of the cathedral. There is no remaining example of the rite of St. Paul's, which ceased to be used in 1414, when Bishop Clifford introduced the Salisbury rite. The later inventory contains many of the same objects, with the addition of valuable articles of various kinds presented by the queen of Edward II., John of Gaunt, Richard II. and Cardinal Beaufort. Some of the music books are specified as being *de plano cantu*, others *organico cantu*, i.e., singing in parts.—The president exhibited a peculiar padlock in the shape of a tankard, made in wrought iron, from Stockholm.—Mr. J. W. Harrison exhibited a portrait, perhaps by Clouet, of a lady wearing a ruff.—Mr. Hyman Montagu exhibited a silver snuff box (*temp. Anne*) engraved with a portrait of "James I." in armour, inscribed "This is He," and on the other side a view of Boscombe House.—Mr. Jeffery Whitehead exhibited a mazer belonging to Mrs. Lambert, a descendant of General Lambert.

UNIVERSITY COLLEGE LITERARY SOCIETY.

(Monday, March 28.)

H. F. HEATH, Esq., president, in the chair.—Mr. W. Russell Lindsay read a paper on the "Naturalistic School of Fiction." The novel of character, despite a reaction in England, which, however, is more apparent than real, and is dependent on mere temporary conditions, is undergoing a steady growth, especially in France and America. This growth is a natural result of mental and social evolution. The foundation of modern science being the experimental method, based on determinism, the naturalistic school apply this method in fiction, obtaining valuable sociological and ethical results. They lay particular stress on the influence of environment and heredity. This application of observed facts and scientific principles is not to destroy the personal expression of the writer. Imagination is to be replaced by a sense of the real. The great fallacy of this position is the giving to the purely subjective products of the mind an objective value, and then using such products as the data of science. The personal equation which is studiously eliminated in science here reigns supreme, the result being a confusion between science and art. The practice of the school was illustrated from Balzac's *Cousine Bette*, Zola's *Rougon-Macquart* family, and Flau-

bert's *Madame Bovary*.—In the discussion which followed, the general tendency was to condemn the method of the school of Zola.

THE ENGLISH GOETHE SOCIETY. (Manchester Branch).—(Wednesday, March 30.)

THE third meeting of the year was held in the Owens College, when Prof. W. C. Williamson delivered a lecture on "Goethe's Botanical Discovery." After explaining at length the fundamental facts of plant development as now understood, Prof. Williamson indicated the course of Goethe's observations. Following out the relation between nodes and leaves, he perceived that the leaf is the natural development of the node, as the node is the necessary condition of the leaf, the typical stem being a combination of nodes, internodes, and leaves. The flower, as related in the same way to nodes, could thence be only regarded as a multiplied leaf. The terms *progressive* and *retrogressive* metamorphosis, now used to express certain deviations from the normal order of development, were also used by Goethe, but in a different application—the former merely as a general expression for the advance through successive stages, the latter in a sense which the lecturer felt unable precisely to grasp. His further speculations were affected by the purely fanciful notion of the gradual purification of the sap as it ascends. Though anticipated in his discovery by Wolf, whose work he certainly read at a later time, he made it independently. Nor was it the mere felicitous guess of genius, but an outcome of long and earnest observation. From the moment of his occupation of the Weimar Gartenhaus he became a florist heart and soul; and only the perverse jealousy of contemporary men of science for a brother-investigator who was also a great poet had prevented his immediate admission to the first rank of botanists.—Prof. Ward briefly closed the proceedings.

FINE ART.

Franz von Assisi und die Anfänge der Kunst der Renaissance in Italien. By Henry Thode. (Berlin.)

THIS book is beyond all question the most important contribution to the history of Italian art that has appeared for some years. Serious writers upon art have for so long devoted themselves almost exclusively to minute questions of date, authorship, style, and technique, that it seemed as though they had forgotten that these are but subsidiary matters, valuable only in proportion as they can be made to throw light upon general questions of development, which are or might be made of universal interest and enduring value. Dr. Thode, in the very heart of Germany, strikes out a bolder line. He looks through pictures and buildings, and finds an inspiring personality at the back of them. "The writing on the wall" is interesting to him not for its forms nor for its language, but for the thought it reveals, and the man in whose soul that thought arose. He would have the art-history of Italy commence, not from some Cimabue or Niccolò Pisano, but from the great awakener, Francis of Assisi. The religious revival of the thirteenth century which produced both Francis and Dominic, made them what they became, and then took on the forms which they seemed to dictate, was really the beginning of Italy's new intellectual life. The older religious orders had done service in their day, chiefly north of the Alps. They preserved learning from utter annihilation; but the object they set before themselves tended towards the selfish saving of their own souls. The Franciscans existed to save the souls of the people.

The old orders settled in the country away from the crowd; thither men retired from the world to work out their own salvation. The mendicant orders congregated in towns, and wherever the masses of men were to be found. Their convents became centres of intellectual life in the heart of populous cities. Thus they grew in strength as the towns grew, and they arose at the time when the towns were waxing strong and lively. The mendicants created a sudden and widespread demand for churches and convents of a new type. Their buildings had to be large and cheap. Brick was the best material they could afford. For such buildings fresco was the natural decoration; but fresco painters were few and feeble. The magnitude of the demand multiplied and strengthened them. Cimabue and Giotto were produced by the Franciscan movement through the operation of the forces of supply and demand. They were essentially Franciscan painters. The best part of their work was done for Franciscan patrons. The ideas and subjects depicted by them were the ideas and favourite subjects of the Franciscans. All this Dr. Thode shows in conclusive detail.

He begins with a learned and long account of the life and character of Francis and the beginning and growth of his order. The next section deals with portraits, or reputed portraits, of the saint and with series of representations of the incidents in his legend. Then follows the history and description of the convent and church of S. Francis at Assisi, perhaps the weightiest portion of the work. The frescoes on the nave walls of the lower church are the most ancient existing portions of the decoration, those of them which deal with the legend of Francis being clearly less advanced than those dealing with the life of Christ. The whole of the frescoes in the choir and transepts of the upper church are, according to Dr. Thode, the work of Cimabue. The frescoes in the upper part of the walls of the nave, on the contrary, are not by him but by his scholars, and a portion of them can be assigned to Giotto. My own conclusions do not tally with Dr. Thode's here, but probably complete agreement about the authorship of such ruined works will never be arrived at. Giotto and his helpers painted the life of Francis round the lower part of the nave walls of the upper church—as to this, of course, everyone is agreed—and then, after some few years' absence (at Rome, Padua, and elsewhere), the famous allegories over the altar of the lower church. Dr. Thode also ascribes to him the childhood of Christ frescoes in the same church, and would like to ascribe to him the frescoes in the chapels of S. Nicholas and S. Mary Magdalene.

The fourth division deals with the rest of the Franciscan churches in Italy. Here our author supplies a great deal of new matter and valuable comment. He even shows some reason for believing that the introduction of Gothic architecture into Italy may have been due to the direct initiative of Francis himself. In the chapter dealing with the wooden-roofed churches of Umbria and Tuscany we naturally turn first to Santa Croce of Florence, in which building Franciscan architecture may be said to have culminated. Dr. Thode ascribes, and I believe with truth, the frescoes in the chapel of

S. Michael in this church to Cimabue. He likewise enriches the catalogue of that master's works with the crucifix in the choir of S. Chiara at Assisi, a Madonna in the same church, and another in the Servite church at Bologna. The vaulted Franciscan churches in North Italy have a chapter to themselves, and with them the first half of the volume is brought to a conclusion.

The second division opens with a history of the Franciscan order, and an account of its preachers, its poets, and its philosophers. An essay on the Franciscan influences exerted upon the alteration of types of treatment for scriptural subjects follows, and then a most interesting discussion of the development of allegory in the hands of Franciscan painters, sculptors, preachers, and poets.

It is impossible to give any adequate criticism of so comprehensive and learned a work as the one before us in the short space available. The volume is full of facts and inferences, as to the accuracy and justice of some of which we might well debate at much length. One general criticism alone strikes me. Dr. Thode, in long gazing at the Franciscans, seems to have forgotten that the Dominican order was at one time quite as influential, and in some respects even more influential, than the Franciscan. The Franciscans first kindled the spark of art-life in mediaeval Italy, but it was fed and fostered by the Dominicans. It was the followers of Thomas Aquinas who inspired the painters of the Spanish chapel, the allegorical frescoes in the Palazzo Pubblico at Siena, and the "Triumph of Death" in the Campo Santa at Pisa. Franciscan art lost its vitality when Giotto died. The period of Dominican ascendancy followed, with Orcagna for its high priest; and then the ground was prepared for the classical revival. Had it not been for the Dominicans and their school in the fourteenth century, Raphael would not have been able to paint the "Disputa" and the "School of Athens" in the sixteenth.

All real students of Italian art, and all persons interested in the history of the transmutation of intellectual effort at the time misnamed the Renaissance, will be obliged sooner or later to read Dr. Thode's valuable book.

W. M. CONWAY.

DISCOVERY OF A TOMB TEMPLE AT SIDON.

WE reprint from the *Times* the following letter of the Rev. W. K. Eddy, American missionary, forwarded through the British and Foreign Bible Society by Dr. H. Jessup, of Beyrout. The letter is dated Sidon, March 12, 1887. It is certainly much to be hoped that this most interesting find may be left *in situ*:

"About a mile north-east of the city, in an open field above the line of the gardens, was found a shaft, open at the top, about 30 feet square and 35 feet or 40 feet deep. When this was excavated, doors were found on the four sides of the perpendicular walls leading to as many chambers. Entering the south one first, we found it about 15 feet square, cut out of the solid rock, roof and sides all of rock, but a built wall between it and court of shaft. Entering, two sarcophagi met the eye, the one on the right of black marble, highly polished, with lid of peaked shape, very little ornament; the one on the left of purest white marble of dazzling brilliancy and enormous size. Remembering that we saw these only by the flickering light of a candle, and in an atmosphere so dense with carbonic

acid gas that a candle held near the bottom went out and that one soon became faint, it will be easy to see that guesses at measurements may be very faulty.

"This sarcophagus was 11 feet long, 5 feet wide, and 12 feet high. The body was of one piece, and also the top of another solid block. The top was a grand arch of shining marble, the front of which was divided by a line into two panels, and so the back. At the four sides were four projections with noble lions' heads. On each panel was a symbolical figure, body of animal, head of eagle, with up-lifted wings facing each other. Below, on the front of the tomb, beneath a very elaborate cornice, were two Centaurs facing each other, and trampling on a warrior who strove to defend himself by a shield. On the sides, which were alike, were first, two human figures with four spirited horses ahead of them; some of the horses have their heads turned back; and beneath the horses' feet a lion on the one side, and a boar or hyena on the other; then two more figures with four more horses.

"At the back, in the upper part were also figures, bodies of birds, heads of men (if I remember aright), with beautifully extended wings. Below, two Centaurs carrying a captured stag between them. The cloaks falling from the shoulders of these Centaurs had lions heads in the corners. One Centaur carries the branch of a tree like a gigantic arrow upon his shoulders. Below these figures all around was a band of figures quite small and exquisitely cut, representing hunting scenes, &c. This was partly covered with stones, so that we could not see it. The workmanship of this was good, but not remarkable. A hole had been broken in the front through which the contents had been rifled, but in general it was in a fine state of preservation. Three skeletons and five dogs' heads. From the long noses of the latter it is easy to infer they were hunting dogs.

"The east chamber had also two sarcophagi, one small and plain, but on the left; while the larger one was on the right. This was the finest thing I remember to have seen in stone. A Greek temple, formed of finest marble, translucent as alabaster. The roof is slanting and carved to represent flat tiles, with strips of metal covering the joints, and pretty carved knobs where these strips cross the ridge. At the ends of the ridges are carved ornaments. The sides of the sarcophagus rise up above the eaves.

"On the upper projections was a representation of the funeral procession, mourning women, two horses without saddles or trappings, but with men walking by them. A chariot with four horses—man in the chariot—then four more horses drawing the funeral car, more figures. In front three figures above and three on a strip below, all symbolising grief. This top is all of one piece, and has the right upper corner broken open in order to rifle the tomb. The great beauty was the body of the temple, with a porch of columns all about it; and in the porch between these stood eighteen statues, about three feet in height, not discoloured nor touched by dirt, as beautiful as if finished yesterday; of the finest art, muscles and form showed through the drapery. Each one of these eighteen would be a gem of itself—not a scratch nor a flaw anywhere. All the carving on this temple, cornices, friezes, columns, &c., in perfect lines, as perfect and sharp as could be wished. Below is a band covered with representations of hunting scenes, &c. The imperfect view we could get of this was enough to fill us with enthusiasm. I cannot describe all the details—dragons, dogs' heads, mourners, &c.; thirty human figures above this band, &c.

"North room, plain sarcophagus. West room has four sarcophagi, which I have not yet seen.

"I forgot to say that this temple has painted figures—cloaks, flowers, eyes with black pupils; paint mostly now gone. West room is said to be the finest of all."

Dr. Jessup himself, writing later, adds:

"The west chamber is found to contain a marble sarcophagus, with painted figures (sculptures) in lavish profusion of the most exquisite designs—a very gem of Greek art."

CORRESPONDENCE.

ARCHAEOLOGICAL DISCOVERIES IN INDIA.

Allahabad: Feb. 28, 1887.

It may interest readers of the ACADEMY to learn that Dr. A. Führer, the Assistant Archaeological Surveyor in the N.W. Provinces, on a recent visit to Kosam on the Jamnā, the ancient Kosambi, found—a little to the west of the present village, at Prabhosa—a high rock (the base of which has been quarried away) with a cave in it, now inaccessible, and over the entrance an inscription, in eight short lines, apparently in early Gupta characters. An impression of this will be taken as soon as scaffolding can be secured to reach it. Possibly this may be the Dragon cave mentioned by Hiuen Tshang.

At Paltavaram, near Madras, a number of curious earthenware coffins, standing on four, six, eight, and sometimes ten feet, have been found. They seem to have been covered, and to have contained numerous small earthenware vessels. Others are in the shape of large round or egg-shaped vessels, also containing smaller ones, as is the case with the similar ones in Malabar. Not far from them were found by Mr. A. Rea a number of very perfect stone circles—most of which were unfortunately destroyed by men quarrying for stone, before means were used to protect them. On a hill above were found many others, with one or two imperfect dolmens; but there seems sufficient evidence to show that all of them, probably, originally had such erections in their centres. No bones have been noticed in any yet excavated, only some white ashes; so that cremation was probably in use among the primitive races that used this mode of sepulture, perhaps prior to the introduction of the Brahmanic ritual into South India.

J. BURGESS.

[It is right to add that, according to an extract from an Indian newspaper forwarded to us, the credit of having been the first both to discover and identify the "Dragon cave" is due to Mr. J. Cockburn, of the Opium Department, who has previously done much good work in collecting archaeological information in the neighbourhood of Allahabad.—ED. ACADEMY.]

NOTES ON ART AND ARCHAEOLOGY.

THE sale of the first portion of Mr. Chaloner Smith's famous collection of mezzotints, which ended on Wednesday of last week, realised a total of nearly £5,000 for 1800 lots. It is interesting to know that, while the British Museum secured a few rare specimens of which it was in need, the director of the Dublin National Gallery was also enabled (through the generosity of Sir Edward Guinness) to acquire a large number of prints, either by Irish engravers or representing Irish worthies, which will augment the "national historical and portrait gallery" already being formed in that institution.

MR. MARTIN H. COLNAGHI will have on view, next week, at the Guard's Gallery in the Haymarket, a collection of modern pictures by British and foreign artists.

MR. T. WILSON, of Edinburgh, announces for publication an engraving of the half-length portrait of the late Principal Shairp, painted by Mr. Herdman for St. Andrew's University, which is at present in the exhibition of the Royal Scottish Academy. The engraving has been executed in mezzotint by Mr. R. S. Clouston.

By an Order in Council, dated March 7, the Ancient Monuments Preservation Act has

been extended to the six following antiquities:—(1) Little Kit's Coty House, at Aylesford, in Kent; (2) the chambered tumulus, at Buckhold, in Gloucestershire; (3) the Druid's circle and tumulus on Eyam-moor, in Derbyshire; (4) the Pictish tower of Carloway, in Ross-shire; (5) the Ruthwell Runic cross in Dumfriesshire; and (6) St. Ninian's Cave, at Glasserton, in Wigtownshire.

A FIFTH exhibition of pictures, the work of Harriette A. Seymour, will be held at the Beacon Crag, Porthleven, Cornwall, from Easter Monday until the last day of April. The collection will consist chiefly of paintings in pastel, together with some in oil and water-colour.

At a recent meeting of the Académie des Inscriptions, M. R. Mowat read a paper entitled, "An Oscan Inscription accompanied with Monetary Types." For some time archaeologists have been acquainted with a series of terra-cotta stelai found in the neighbourhood of Capua, of which about a dozen are known. They are rectangular blocks, each bearing an Oscan inscription of two or three lines (which is sometimes repeated on the two faces), together with various ornaments cut in relief on the margin of the inscription—such as Apollo helmeted, Minerva, Juno, or frequently a wild boar or a wild sow running to the left. These ornaments are always placed in such a way that, in order to see them in their natural position, it is necessary to put the stele on one of its smaller sides; the inscription, on the other hand, runs along the length, so as to be read when the stele stands on one of its longer sides. No explanation can be given of this arrangement. M. Mowat exhibited a cast of one of these stelai in the British Museum, which bears the following inscription in three lines, all incomplete:

"Vireium . . .
Vesulia . . .
deivm . . ."

at the side of these lines are two ornaments in relief: (1) a wild sow running to the left, in a rectangular frame; (2) a head of Minerva, full face, wearing a helmet with three crests, within a round medallion. In these figures the types of two ancient Italian coins may be recognised. The one is the *quincussis*, a rectangular ingot of the value of five asses, which bears on one side a wild sow, and on the other an elephant (no doubt to commemorate the taking of the elephants of Pyrrhus at the battle of Beneventum, 275 B.C.). The other coin is the *as libralis*, of which the face bears a Minerva helmeted, and the reverse an ox with the word "Roma." It may reasonably be inferred that these coins, as well as the stele in question and the other similar ones, all belong to the same period and the same region. In other words, we may classify the *quincussis* with the elephant and the *as libralis* with Minerva among the coins of Capua; and we may assign the stelai of Capua, and also the coins, to the approximate date of A.D. 275. The inscription on the stele in the British Museum is probably votive. The author of the dedication, according to M. Mowat, had offered a *quincussis* and an *as libralis* to some local deity, and had had the two objects engraved by the side of the inscription in order to attest his offering.

THE STAGE.

"LADY CLANCARTY" AT THE ST. JAMES'S.

It is, roughly speaking, a dozen years ago since Mr. Tom Taylor brought out at the Olympic the dexterously arranged drama of history and of the affections which Messrs. Hare and Kendal have now revived at the

St. James's. It was produced with fair attention to stage effect—Mr. Taylor, be it remembered, always objected to that which he considered a superfluity of upholstery and furniture—and was played perhaps almost as well as it was possible to play it then: at all events, it was played by forcible comedians and by public favourites. Mr. Henry Neville as Lord Clancarty was certainly quite at his best. Then there were Mr. Charles Sugden, Mr. Anson, Miss Ada Cavendish, and Miss Fowler. How they played may, perhaps, best be recalled as we pass in review the performers of to-day. But a word first for the piece. Good as it is of its own kind, it was a little old-fashioned when it was produced, and the lapse of time has not brought us round again to the dramatic manners of which it is a somewhat belated instance. To say the truth, there is much in it that is heavy, much that is dull; and there are those for whom an abundance of decoration suffices to cover and disguise this fault. It was well then, no doubt, from the popular point of view, that the decorator should be employed—as he is now employed—lavishly, even though to some of us it was seen that the furniture man is too much with us. His presence, at all events, has proved compatible with the exercise of genuine taste; and an artist who knows the period very well—Mr. Marcus Stone—has designed dresses the like of which, even to-day, are seldom seen upon the stage. On this account, many dull moments, and one or two dull quarters-of-an-hour, are got over as well as may be. Besides, the play being Mr. Taylor's, it is not quite without literary merit. Its writer, whatever his occasional diffuseness, was a man of force, and a student of literature, and one, too, who never lost touch with the interest of actual life. The play accordingly contains some very excellent writing. The whole scene, for example, in which Lady Clancarty pleads with King William for her husband is written with dignity and nervous force. Furthermore, there is some wit in the play. It is all of it put into the mouth of one person, however, and that an Irishman, the hero. Another person who, as she is supposed to be lively, might have had her fair share of it—Lady Betty Noel, we mean—is from the author's table sent empty away. Vivacious she has to be by virtue of animal spirits, and, as one presumes, of brilliant health; but Mrs. Beer-bohm Tree does not very strongly impress one with the notion of either, though she knows her art, and loses no opportunity which the situations permit. And whatever may be the merits or faults of detail in the play—the merit of terseness here, the fault of tiresomeness there—the thing as a whole is built up artfully; the contrasts are effective without being too abrupt, the interest unquestionably grows as the story proceeds.

And now the acting. Mr. Henry Neville and Mr. Kendal are two such different personalities that it is quite impossible that the performance of the one should much resemble that of the other. Mr. Neville, in "Clancarty," had his own heartiness and chivalry—an air of unquestioned and almost unconscious authority even, which Mr. Kendal lacks. But though Mr. Kendal is less effusive and less boisterous, the witty things he has to say are said quite as spontaneously;

the affections of his Clancarty are as warm, if not as immediate; his *bonhomie* is easy and simple, and winning. A very effective little character-part is that of Goodman, and to the interpretation of it Mr. Anson brought an effective absence of personal beauty—one of the things a low comedian is happiest of all to be without. He made himself almost needlessly repulsive though, when tongue lolled out of mouth and eyeballs started almost from their sockets; and Mr. Bedford, his successor, does not follow him to the full. His bullying is sufficient, his terror true, and nothing more. Mr. Mackintosh's William III. is really an admirable and a consistent picture. Within a limited range, he yet gives it variety. The expression of his kindness and of his tender memories is as serious as it is subdued. Perhaps none of those men's parts which we have not yet mentioned approach it in capacity for effectiveness, certainly none approach it for attainment of the same. Mr. Webster's bearing is sympathetic as the young Lord Woodstock. If Lord Charles Spencer—Lady Clancarty's brother—was meant to be cold as well as well as patriotic, Mr. Waring succeeds in the coldness. Quiet, precise, Mr. Cathcart makes a bit of character-acting out of the few lines of his Sir John Friend. Nothing else in the men's performances is excellent, or even noticeable. And as regards the women, there is not very much to say. We have spoken already of Lady Betty Noel. And what individuality has Susannah, Mother Hunt, or the Princess Anne? Lady Clancarty alone remains; and, beyond the picture of commendable fidelity and respectable grief, what can even Lady Clancarty afford? Anyhow, if there are opportunities, in the first and second acts, Mrs. Kendal makes no special use of them; and, for ourselves, we do not see them. The third act, as she now plays it, has her finest effect; and that is the cry with which, in the presence of the soldiers in Lady Clancarty's chamber, she rushes back to her husband for a final embrace before they bear him away. Before that she had been exhausted; her efforts, her energy, one had thought, were over—the actress had played her scene. Then, by one of those surprises Mrs. Kendal is wont to have in store for us—but it is her only surprise in this piece, the only thing she does as no one else in England could do it—the force is momentarily gained; there is strength at all events, suddenly discovered, for a great movement and a wonderful cry. We had heard that the pleading with the King in the fourth act was the strongest thing in the piece. We did not find it so. That act exercises all an actress's tact, discretion, and experience; and in these the leading actress of our stage may hardly be supposed to be deficient. Mrs. Kendal displayed them in abundance, indeed. But, in that act, she displayed nothing more.

FREDERICK WEDMORE.

MUSIC.

THE POPULAR CONCERTS.

THE twenty-ninth season came to a close last Monday evening. The concerts had been quiet—we might almost say tame—until the arrival, first, of Herr Joachim, and afterwards of

Mdme. Schumann. Then it became necessary to book seats early, or to be at the doors long before the hour of commencement. Mr. Arthur Chappell can recall many years of prosperity, but this one, we think, exceeds them all.

On Friday, April 1, there was an extra concert with a Beethoven programme. The quartet in C sharp minor (Op. 132) was interpreted by Messrs. Joachim, Ries, Straus, and Piatti, in a manner which showed how well they understood, how deeply they felt, the music. One had only to watch the faces of the listeners to see that they were keenly enjoying the performance. It does indeed seem strange that the so-called "posthumous" quartets should be so rarely given. Like the Choral Symphony, they want to be often heard in order to be fully appreciated. But, of the five, the E flat (Op. 127) has not been played since 1879, the A minor (Op. 130) and the B flat (Op. 131) not since 1880, and the F major (Op. 133) not since 1881. Mdme. Schumann and Herr Joachim performed the Kreutzer Sonata. We record the fact: comment is superfluous. The concert concluded with Beethoven's early quartet in B flat (Op. 18, No. 6). Mr. Shakespeare took the place of Mr. Lloyd, but substituted for the second Beethoven song one of Jensen's.

On Saturday afternoon, Mdme. Norman-Néruda and Herr Joachim played Bach's Concerto in D minor for two violins; and were not only enthusiastically applauded, but literally forced to repeat the second movement. Mr. Charles Hallé gave Beethoven's Sonata in F (Op. 10, No. 2). We presume that some engagement prevented him from taking part in the "Jubilee" concert of which we are about to speak; for his presence on that occasion would have recalled the active part he has taken in the Popular Concerts from almost the very beginning. The concert concluded with Spohr's Double Quartet in E minor (Op. 87, No. 3). Herr Joachim was leader of the first company of players, Mdme. Néruda of the second. This interesting work was last given nine years ago.

On Monday evening took place the 1000th concert and the last one of the season. The programme was a long one, but we must describe it briefly. Miss Zimmermann played with Signor Piatti two movements from Rubinstein's Sonata in D (Op. 18); Miss Fanny Davies and Herr Joachim gave three of the Brahms's Hungarian Dances; and Miss L. Lehmann and Mr. Santley were the vocalists. The *Tempo di Menuetto*, with variations of Spohr, played by Mdme. Néruda and Herr Joachim, created quite a *furor*. Mdme. Schumann was heard in two short solos—Chopin's Nocturne in D flat, and Schumann's Novelette in F; and we, perhaps, only echo the sentiments of the vast audience assembled in St. James's Hall when we assert that no finer pianoforte playing has ever been heard there. The great event of the evening, however, was the Schumann Quintet in E flat. Herr Joachim was leader, and his associates were Mdme. Norman-Néruda and Messrs. Straus and Piatti, Mdme. Schumann, of course, taking the pianoforte part. We had better not attempt to describe the performance: those who heard it might think our words weak, and those who were not present, exaggerated. In connexion with this memorable concert we have two more things to notice. First the programme-book, which, besides containing the usual analytical remarks, gave "A Story of Ten Hundred Concerts," and a table of the works performed at the Popular Concerts from the beginning, but so arranged as to show the additions made in each year. The "Story" is exceedingly interesting, and the catalogue is something more than a dry record of names and works. If read aright it is a romance telling of the victories of

David's followers over the Philistines, and of the ever-increasing fame of the mighty dead. The second thing we have to mention is the presentation by the subscribers of the Popular Concerts to Mr. Arthur Chappell of a gold watch, "in grateful remembrance of his extended and successful work." This interesting ceremony took place after the concert. A short address was read by Mr. Bartle Frere, and the testimonial was presented by Lady Revelstoke. Mr. Chappell, in returning thanks, sketched the history of his enterprise from the time when it was "like unto the grain of mustard seed" of the parable to the present, when it has grown into the great institution well deserving its name of "popular."

J. S. SHEDLOCK.

MUSIC NOTES.

AT last Saturday's concert at the Crystal Palace, a suite for full orchestra, by Mr. F. Corder, was played for the first time. The music originally formed part of a *ballet d'action*, founded on Shakspeare's "Tempest." The composer, however, abandoned that work when half completed, but utilised some of the music by arranging it in the present form, which he modestly describes as a "show-piece for orchestra." It is, in fact, a very pleasing piece of programme-music; and Mr. Corder's knowledge of orchestration has enabled him to depict with no little success various personages of, and scenes from, Shakspeare's play. The third scene, "Ferdinand and Miranda," is Wagnerish, and the "Prospero" theme of the second scene certainly recalls the "Dutchman"; but the music generally may nevertheless be called original. Mr. Corder has certainly added to his reputation by his latest production. It was well performed, and at the close the composer was called to the platform. The programme included Mozart's Concertante Quartet. The performance, however, was rough, and the "cuts" in the first and especially the last movement most unwarrantable.

MISS AGNES ZIMMERMANN gave her annual pianoforte recital at Prince's Hall on Thursday afternoon, March 31. A selection from the old masters included two transcriptions—Handel's Overture to his opera "Ariodante," and Bach's Prelude and Fugue in G minor for organ. As there is no lack of genuine clavier music, such arrangements might surely be avoided. Miss Zimmermann was heard to great advantage in pieces by Arne, Couperin, and Martini; and Beethoven's Sonata in E flat (Op. 31, No. 3) enabled her to show off her neat and finished style of playing. The hall was well filled, and the audience appreciative.

A CONCERT of the students of the Hyde Park Academy of Music was given at the Steinway Hall on March 31. The first part of the programme included a selection from Spohr's "Calvary." The ladies' choir is trained by Mr. H. F. Frost, a conductor well known for his musical knowledge and experience.

NOTICE must be deferred until next week of the interesting Sonata for piano and violoncello of Brahms, performed for the first time in England by Messrs. Hausmann and Max Pauer at Herr Hausmann's second recital at Prince's Hall on Wednesday afternoon.

"WANTED—AN ENGLISH MUSICAL STYLE," is the title of a paper by Mr. Frederick J. Crowest, in the *National Review*, for April. Mr. Crowest deplores the absence of national character in modern English music, and blames the present systems of training native talent.